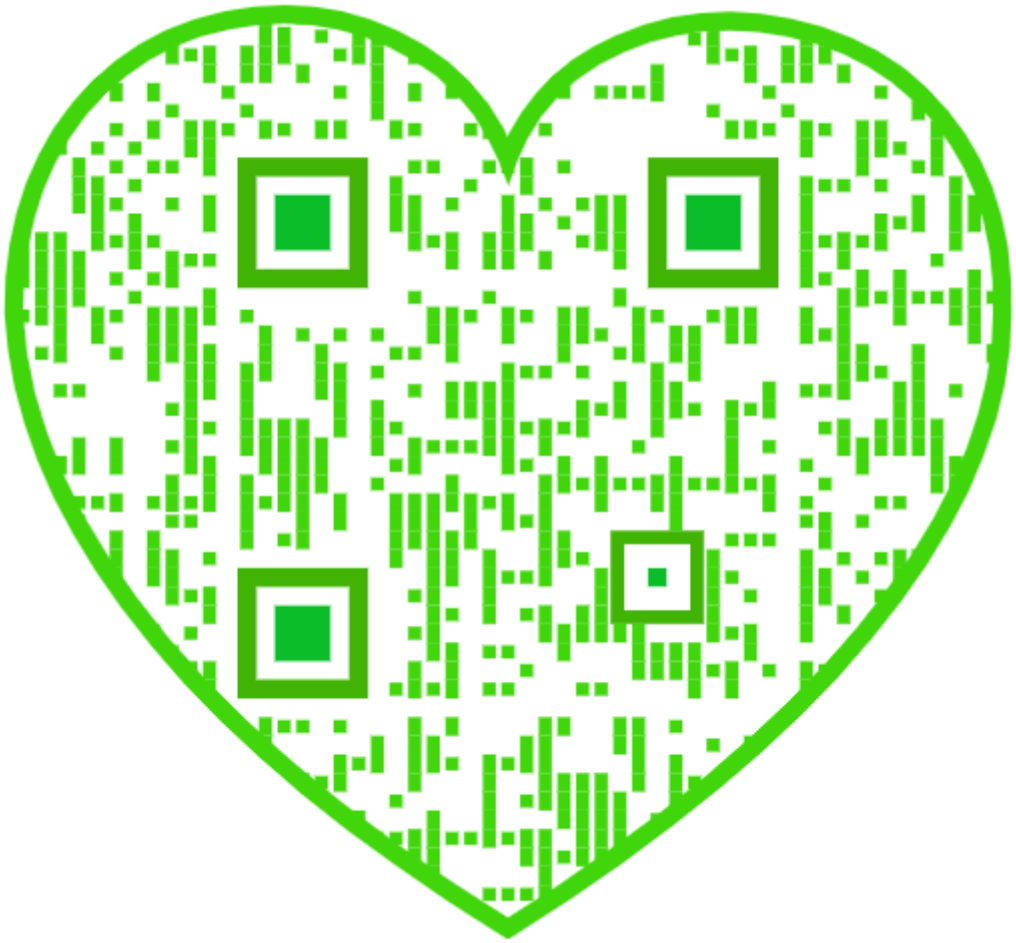
Early Venetian Printing Illustrated



EARLY VENETIAN PRINTING

ILLUSTRATED

VENETIA

EARLY

PRINTING

ILLUSTRATED

: FERD. ONGANIA — : JOHN C. NIMMO

: CHARLES SCRIBNER'S SONS

M.DCCC.XCV.

THE PUBLISHER

RECALLING THE INSTRUCTION TO EXAMPLE

OF THE GLORIOUS PAST

DEDICATES THIS WORK TO THE

ILLUSTRIOUS MEMORY

OF

ALDUS MANUTIUS

This work was printed in Venice, and the following misprints have been noticed :

Dedication, *for* "TO" *read* "AND."

Page 7, col. ii., l. 9 to, *for* "deeply-regret without . . . assume" *read* "deeply regret without . . . . assume."

,, 8, col. ii., l. 5, *for* "predecessor" *read* "predecessors."

,, 14, footnote *for* "pubblished" *read* "published."

,, 18, col. ii., l. 14, *for* "whith her weel" *read* "with her wheel."

,, 19, col. i., l. 34, *for* "tan" *read* "than."

,, 24, l. 26, *for* "ornamentes" *read* "ornaments."

,, 218, col. i., l. 5, *for* "gild" *read* "gilt."

NOTE BY THE VENETIAN PUBLISHER

THE HISTORY OF THE ART OF PRINTING, studied in its most valuable examples, shows clearly how the work of the early printers took, from the very commencement, a national and also a personal character. These are recognized by the modern student in the special forms of type which they employed, and in the character of the ornaments and vignettes with which they decorated their editions; which thus formed, as it were, a species of art-work countersigned by the particular conditions of date, place and genius. Every early edition, with its various characteristics of size, type and ornamentation, is thus, not merely a trade specimen, but also an historical and artistic document, agreeing in character with the arts of design, the social customs and the literary tastes in vogue at the period in question. The early German printing, with its rigid and angular types and its Gothic ornaments, is perfectly suited to an age and to a country still mediæval, and the Italic type of Aldus Manutius is equally suited to the calm and elegant classical character of the art of the Renaissance. Volumes with wide margins, large type and eccentric engravings tell of the pompous magnificence which found favour in the seventeenth century and of which that century has left so many specimens in our libraries.

We therefore cannot but deephy regret-without, however pretending to assmne the office of censor — that in our days books are sent out, even from the most celebrated printing offices, without that characteristic mark of national typography and without those true and peculiar forms of art which should always accompany the work of the printer, just as it should that of the author. Anyone who has a keen sense of what is beautiful and appropriate feels offended at the sight of a book of which the typographical form is out of harmony in its literary constitution; and how displeasing to the eye is the reproduction of ornaments and vignettes of foreign style in works of a distinctly

national character. It is now a general custom among publisher to introduce vignettes, often more or less artistic, but taken from foreign works, the blocks being acquired at third or fourth hand and at a low price, sometimes even by weight, to spare them the trouble of new and original illustrations for their books. Hence arise confusion of style, want of harmony in the work and general debasement of the typographical art which our early printers held in such high esteem.

How many publishers have there not been in Italy who in preference to their mere personal interests have studied the dignity and advancement of the printer's art, and have maintained it on an equal footing with the other arts of design. The noble works of those old craftsmen, particularly of the Venetians, supplied material for the historical monographs of Fulin, Castellani, the Duc de Rivoli, Brown and others, which are valuable for study but almost useless for practical purposes. The history of the art of printing cannot serve as a model to printers, except when it is amply furnished with specimens of ancient work to be used as patterns and models. On the other hand, the craftsmen of the present day cannot be compelled to make special researches in libraries in order to study the work of their great predecessor. Our present intention is to meetthis want, by offering to the public a book which may serve as a pattern to the printer and as a document to the student; a book which may help to renew the beauty of typography by collecting by trustworthy methods of reproduction examples of the founts, ornaments and vignettes which adorned the most highly prized ancient books. We begin with the origin of printing in Italy and take Venice as the first city. Such a publication, entirely new and original, will gratify and assist those printers among us who love their art, and those intelligent bibliophiles who are students of the artistic industries, the ancient glory of Italy. The low price of the book, considering the importance and value of the material, will enable it to be widely diffused, and to produce those fruits which the publisher predicts and which the Art of Printing has a right to expect in a period of culture and learing such as this.

FERD. ONGANIA.

AUTHORS WHO HAVE WRITTEN ON THE VENETIAN PRESS.

FULIN R. — *Documenti per servire alla storia della Tipografia Veneziana* — Venezia, 1882.

CASTELLANI C. — *La stampa in Venezia, dalla sua origine alla morte di Aldo Manuzio, seniore.* — Venezia, F. Ongania, 1889.

DUC DE RIVOLI — *Etude sur les livres à figures vénitiens de la fin du XV siècle et du commencement du XVI.* — Paris, 1889-90.

IDEM — *Bibliographie des livres à figures vénitiens de la fin du XV siècle et du commencement du XVI, 1469-1525* — Paris, 1892.

HORATIO BROWN — *The Venetian Printing Press. An Historical Study.* London, 1891.

Arte Italiana Decorativa e Industriale - Anno I, pag. 84 — Venezia, F. Ongania, 1891.

N. B. — The Publisher begs to give notice that his principal object being to exhibit the decorative portion of printed books, he has considered it convenient to add for the completion of some of the pages, a few capital letters and ornaments from works of secondary importance, but of the same period and by the same printer.

A few frontispieces have been reduced from their original size to meet the requirements of the present volume.

THE ART OF PRINTING

AT VENICE

DURING THE ITALIAN RENAISSANCE

PRINTING WAS introduced into Venice by John of Speyer, in the year 1469, and the first book which he printed was the *Epistolæ ad familiares* of Cicero:

« *Primus in Adriaca formis impressit aënis*
Urbe libros Spira genitus de gente Johannes, »

he says at the end of this edition. In the same year 1469 John of Speyer published the *Storia naturale* of Pliny, in a great folio volume, a stupendous typographical work (1) and a second edition of the *Epistolæ ad familiares*. He then began to print the work of S. Augustine *De Civitate Dei,* but was unable to complete it, as he died suddenly at the end of that year. His brother Windelin having finished and published this work in 1470, recorded in the colophon how death had cut short his brother's work, and announced his own succession, adding that he was not inferior to his brother in the art and that he had taken up his residence in Venice.

« *Vindelinus adest iusdem frater et arte*
Non minor, hadriacaque morabitur urbe. (2)

The press of Vindelinus was most active; in the year 1470 alone he published seventeen works, then from that year up to 1477 editions of Latin and Italian authors followed one another in large numbers, many being editiones principes, as of the Latins: Virgil, Sallust, Martial, Quintus Curtius, Priscian, Cicero *De natura deorum* and *De officiis;* of the Italians: the *Canzoniere del Petrarca* and the *Divina comedia de Dante Alighieri* with the commentary of Benvenuto da Imola.

The two printers of Speyer printed in a very beautiful round character made in imitation of the best Italian manuscripts and especially of the antiphonaries and other choral books of the churches of Italy. Windelin also cut Gothic type, having as early as 1471 published in fine gothic characters the work of Panormita: Pars secunda Lecturae in secundum librum Decretalium (Panzer III. p. 73, n. 35).

In 1470 two other printers established a press in Venice, a Frenchman and a German, who afterwards became most celebrated: Nicholas Jenson of Sommevoire (Champagne) and Cristopher Valdarfer of Ratisbon. Jenson, a master in one of the French Mints (1) by applying the art of engraving coins to that of cutting types, formed a character known as round Roman, not very unlike that used by John and Windelin of Speyer, but somewhat more regular and elegant, such, in fact,

(1) The Councillors who signed the privilege granted to him for five years, (18 September 1469) recognized this by saying: « Impressit Epistolas Ciceronis et nobile opus Plinii De Naturali Historia in maximo numero et pulcherima litterarum forma. »

(2) As will be perceived this verse is too short by a foot.

(1) It is not certain whether of Tours or of Paris.

as became commonly regarded as the finest character of its kind ever used by any printer of any nation.

In 1470 Jenson issued four editions: *Eusebii præparatio evangelica; Rhetoricorum libri ad Herennium; Justini Epitomata; Ciceronis Epistolæ ad Atticum* (1); editions considered as so many masterpieces of the printer's art. He also cut Gothic type, especially for works of Canon law, the first printed being the *Codex Decretorum 1474*, a large folio volume of 389 leaves; and this type was so fine that it was generally imitated, by other printers, both in Italy and abroad, being called the Venetian or greater Gothic. For these things Jenson was deservedly proclaimed, even by his contemporaries, the Prince of printers, and Pope Sixtus IV created him Count Palatine (2). He printed up to September 1480, the year of his death, having somewhat earlier entered into partnership with John de Colonia and others (3).

Christopher Valdarfer printed in Venice in 1470 and 1471; his first edition was the *De oratore* of Cicero, and it was most admirably printed. But among his various editions by far the most celebrated is that of the *Decamerone di Boccaccio* of which only three copies remain (4), of which only one is perfect, namely the one in the Spencer library (5).

To the band of excellent printers who were at work in Venice in the first decade after the introduction of printing are to be added the already mentioned John de Colonia and John Manthen de Gerretshem, the former having printed from 1471 to 1482, the latter from 1473 to 1480; Erhard Ratdolt of Augsburg, who together with Bernard Pictor (Maler) of Augsburg and Peter Loslein of Langenzan (Langenzenn, Bavaria) as corrector, published the first books decorated with ornaments, borders and foliated initials. He printed from 1476 to 1480 in the above partnership, then alone from 1480 to 1486. The native printers of Venice did not fail to compete in this new art. As early as 1472 Filippo de Pietro (Philippus Petri or Philippus quondam Petri, Venetus) printed first in partnership with Gabriello Pietro of Treviso, then alone. His founts rival in elegance those of the above mentioned printers. Printing was also carried on at that time in some of the monasteries as in that of the Franciscans (« nel beretin convento ») from whence appeared in 1474 the *Opera chiamata Fiore de virtu*.

But Venetian typography owes its great fame still more especially to Aldus Manutius; above all for his celebrated editions of the Greek classics. Born in 1450 in the little district of Bassiano near Velletri (1) instructed in Greek and Latin first in Rome by Gasparo Veronese and Domizio Calderino, then in Ferrara by Battista Guarini; he came to Venice in 1489 with the intention of establishing a printing office to be chiefly devoted to the publication of Greek works. Of these very few had been printed before that time, all of them in Italy in Milan, Vicenza, Venice and Florence.

He therefore began by publishing in 1494 *the Hero and Leander* of Musæus and the *Galeomiomachia*, another poem attributed to Theodorus Prodromus; books which were, as he said in the Greek preface to Musæus, the precursors of the great sages of Greece (2). Indeed, in 1495 appeared the first volume of the works of Aristotle in most beautiful Greek charact-

(1) As the month and day are not indicated in the colophons of these editions, it is not easy to say which was the first, but it is generally believed to have been the *Præparatio evangelica*. As to the edition of the *Decor puellarum* with date MCCCCLXI, about which there was so much discussion among bibliographers of the last century, it is now generally admitted that an X is missing in the date, and that, consequently, the edition must be ascribed to the year 1471.

(2) Perhaps more because he had printed many ecclesiastical books and works of Canon Law, than for the excellence of his typographical productions.

(3) Several editions even of 1481 and 1482, and therefore posterior to his death, bear in their colophons: « Industria et expensis Johannis de Colonia, Nicolai Jenson, Sociorumque. » His will (7 September 1480) is given in full in: Castellani, *La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio Seniore*, Venice 1889, P. 85 etc.

(4) The loss of almost all the copies is believed to be principally due to the anathema pronounced by the Court of Rome against this work of Boccaccio.

(5) Purchased by the Marquis of Blandford at the Roxburghe sale in London 1812, for L2,260 sterling, equivalent to 56,500 Italian lire.

(1) He took first of all the name of Romano, then that of Pio out of homage to the princes Pio di Carpi, Alberto and Leonello, who had been his pupils. In modern times he is called Aldus Senior to distinguish him from his grandson Aldus, son of Paul, hence called Aldus Junior, who was himself a printer as his father Paulus Manutius, the son of Aldus Senior, had been.

(2) The editions of these two poems are without date, but were certainly printed before the Greek grammar of Lascari, which is the first among the editions of 1495.

ers (1) followed by four other volumes between 1495 and 1498. Then from year to year, up to February 1515, the year of his death, there appeared from his presses almost all the most important works which Greece has transmitted to us, and it was apparent in all that the exquisite art of the printer was united to the profound knowledge of the scholar: assisted however by a band of learned Italian and foreign humanists, whom he had been wise enough to collect around him, and to hold united in the bonds of an Academy (2).

He also printed Latin and Italian works: in 1501 Virgil, in which for the first time is seen that slanting character which he called chancery and afterwards cursive or italic, cast by Francesco da Bologna, as Aldus himself states in some verses placed below the preface (3).

Among the Italian editions that of the *Canzoniere del Petrarca* 1501, is the most notable, having been composed, as he affirms in the preface, from the author's own manuscript; and that of the *Divina comedia*, 1502, the first edition in a small size — the former editions having been all in folio — ornamented with the anchor, the typographical device which he had recently adopted (4); and lastly, in 1499 the *Hypnerotomachia di Polifilo*, or *La pugna di amore in sogno di Polifilo* (Francesco Colonna, the Dominican) an edition in which the splendour of the illustrations is matched by the excellence of the type.

Aldus, however, was not the only one in Venice who was printing Greek books at that period. In 1498 Gabriele Bracci of Brisighella (Brachius Brasichellensis) printed in partnership with others an Æsop in Greek and Latin. The edition of the *Etymologicon Magnum* issued in 1499 by Zacharia Callergi of Rhetymno in Crete, at the cost of Nicholas Blastos, and under the editorship of Marco Musuro, is also noteworthy. It is a large folio volume, sumptuously printed with borders and with large initials of every letter of the alphabet in red at the beginning.

While Venice was collecting together all that was most celebrated in typography, movable metal types for printing figured music were invented, and used there for the first time. Ottaviano de Petrucci of Fossombrone, an apprentice at the end of the fifteenth century in one of the printing houses of Venice, had the idea of also printing music (which up to that time had been printed from wooden blocks, *intavolature*) with movable types like those used for letters, and obtained a privilege from the Signoria for his invention (25 May 1498). A few years after (1501-1502) the first music printed by the new method appeared and consisted of: *Canti B numero cinquanta; Harmonicæ musices Odhecaton*. Thereupon several other Venetian printers began to print music: Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa and Andrea Antico. But it seems that none of them adopted the system of Petrucci in printing music, for Francesco Marcolini, a celebrated printer and an admired writer, in a request to the senate (1 July 1536) drawn up to obtain a privilege for printing music, wrote: « It is about thirty years since the time of Ottaviano da Fossombrone, who printed music in the form in which letters are printed, and it is about 25 years since that method has been discontinued. Not only Italy but likewise Germany and France have tried to recover this system, and have been unable to do so. « The privilege was granted to him for ten years (1), and his first issue was: *Intabolatura di Liuto di Messer Francesco di Milano Venezia per Francesco Marcolini, 1536*.

But while Marcolini was renewing the art of Petrucci for printing music, the French printer Antoine Gardane came to

and therefore they are to be attributed to 1494. See Renouard *Annales de l'Imprimerie des Aldes*, 1834, p. 258.

(1) The fount of the character cut for Aldus and used in this edition of the Aristotle, had really also served for the editions of the two poems published in the preceding year. See the preceding note.

(2) The list of Hellenic and humanistic scholars who were members of the famous Aldine Academy is given by Morelli *in Aldi Pii Manutii scripta tria, denuo edita et illustrata*, Bassani 1806.

(3 Panizzi in his pamphlet, *Chi era Francesco da Bologna?* maintained that he was the famous Bolognese painter and goldsmith Francesco Raibolini, called Francia.

(4) It appeared for the first time in the first volume of the *Poetæ christiani* of June 1502, whilst the Dante bears date August 1502.

(1) The request with the subsequent concession of the privilege was published for the first time in the work already quoted: Castellani, *La stampa in Venezia*, p. 83, etc.

Venice and founded a printing office which rapidly became the most celebrated and the most productive of musical works in all Italy. He likewise obtained from the Signoria a privilege for ten years (1). On the death of Antoine the printing press was carried on by his sons Angelo and Alessandro. Music was also printed about that time, in Venice, by Ricciardo or Rizzardo Amadino and Jacopo Valenti.

II.

Venice, the second city in Italy to receive the printing press (2) was, during the second half of the fifteenth century the chief and most important emporium of typographical productions. From 1469, the year in which printing was introduced, up to the end of the century, more than 200 presses were at work in the city, and the volumes which were issued from them must have exceeded a million. But what renders the Venetian typography of that time most noteworthy and glorious is the quality of its productions. The characters used by the printers of the first decade after the introduction of printing: John and Windelin of Speyer, Nicholas Jenson, Christopher Valdarfer, John de Colonia, John Manthen of Gerretzhem, Philippus Petri and Erhard Ratdolt, are such models of regularity and elegance, that later printers may indeed have been able to imitate but never to surpass them. And in those early works the other constituent parts of the book, the excellence of the paper, the symmetrical composition and justification of the text, the broadness of the margins and the clear and uniform impression, correspond to the beauty of the type. And, further, the books were ornamented with foliated initials, ornaments and borders, and lastly with vignettes illustrating the text. From 1476 onwards we find that in almost all the books the initials are artistically arabesqued or foliated, and sometimes ornamented with figures or emblems. It seems as though the printers would no longer suffer their printed books to be less beautiful than those in manuscript, in which the initials are usually in gold and colours. At the same time the frontispieces, title or first pages began to be adorned with ornaments, borders or cornices, in architectural or fantastic designs, printed on a black or white ground or coloured in red.

The first to use woodcuts as decorations in printed books were the aforesaid Erhard Ratdolt and his partner Bernard Pictor (1). The Calendario del Monteregio (Johann Müller of Königsberg) 1476, has its title enclosed on three sides by a border in an admirable style: from two vases to right and left spring twisted branches with spiral foliage, which going up to the top surround a circle intended for a shield. The text is illustrated by mathematical diagrams delicately engraved. About 1477 Ratdolt and Bernard Pictor published the Appianus, *De bellis civilibus Romanorum,* and the work of Coriolano Cepione Dalmata, *Petri Mocenici Imperatoris gestorum libri tres;* both these editions have an arabesque border on the first page, designed with great taste and finely engraved. In 1480 there appeared from the press of Ratdolt (no longer in partnership with Bernard Pictor) the *Fasciculus temporum* of the Carthusian Werner Rolewink: it has some views of cities and buildings, among which is the ducal palace; in 1482 came the *Poeticon Astronomicon* of Hyginus wherein appeared, perhaps for the first time in Italy, polychro-

(1) Antoine Gardane was himself a musician; in the concession of the privilege appears: « Ad Antonio Gardano, musico francese, sia concesso quanto per la supplicatione soa el domanda. » Cf. Brown, *Venetian Printing Press*, London 1891, p. 108.

(2) Although printing was done in Subiaco before it was done in Rome, « in venerabili Monasterio Sublacensi, » the few editions printed there by the two German printers, Sweynheym and Pannartz, are regarded as Roman for they removed shortly afterwards to Rome with their printing presses. Cf. Audifredi, *Catalogus Romanarum editionum saeculi* XV, p. 1.

(1) It is a tolerably well-founded opinion that Ratdolt's partner, Bernard Pictor, executed the designs of the decorations (V. Passavant *Peintre-graveur*, 1. 135) while the engraving is said to have been done by a workman brought from Germany, where the art of wood engraving was already flourishing. Cf. Lippmann, *Italian Wood engraving in the Fifteenth Century* London 1888, p. 66, English Edition.

matic figures or prints in various colours. It was reprinted by the same Ratdolt in 1485. More noteworthy is a small quarto volume containing the works of the Florentine Jacopo Publicio; *Oratoriæ artis epitomata, Ars memoriæ, Ars epistolandi,* published in 1482.

The Ars memoriæ has a curious alphabet, the letters are enclosed in white circles on a black ground, each letter being accompanied by an emblem designed to impress it on the memory; at the end of the volume is a table divided into 25 squares, corresponding to the 25 letters of the alphabet, and in each square there is a bird or a fish or some other emblematic animal.

Ratdolt having thus issued the first editions with various woodcut ornaments, is considered as the initiator of the decoration of books (1).

Somewhat later the custom of illustrating the text with vignettes was introduced (2). The first specimen of this decorative art as applied to books or of these illustrated editions is found in the *Devote meditazioni di S. Bonaventura*, « Stampate in Venetia per Mathio di codeca (Capo di Casa) da Parma, » 1489. This precious book contains eleven woodcuts representing scenes of the Passion in a style distinctly Venetian. In the same year was printed *Nicolai de Lyra Postilla* with 38 plates of biblical subjects, engraved, it would seem, by the same hands as the woodcuts of the *Devote meditazioni*. These two books were, so to say, the precursors of one of greater artistic importance, the Italian Bible of Nicola Malermi (a monk of S. Matteo di Murano, born in 1422), printed in 1495 by Giovanni Ragazo for the publishing house of Lucantonio Guinta. The frontispiece displays a great square in which are represented the seven days of the Creation, enclosed in a border of architectural design; the text is intercalated throughout with small vignettes, designed with extraordinary delicacy, and almost all of them finely engraved (1). In like manner the first page of the *Sphaera mundi* of Sacrobosco (John of Holywood) 1490, by an unknown printer, but « mandato et expensis Octav. Scoti Modoetiensis, » has the first leaf occupied by a square in which Astronomy is represented enthroned under a starry sky between Urania and Ptolemy; and it was perhaps executed from a design of Bellini the elder.

The edition of the work of Beato Lorenzo Giustiniano *De Vita monastica*, 1494, without a printer's name but perhaps by the brothers De Gregoriis, has on the first leaf the image of Beato upright in the act of walking towards a church, preceded by an acolyte; and is composed in the same manner as the picture of St. Lawrence by Gentile Bellini, painted for the church of S. Maria dell'Orto, afterwards S. Cristoforo (now in the Academy, corridor n.° 13). It is an engraving in simple outline of imposing effect. The same brothers De Gregoriis published the Latin Herodotus in 1494. The first page has a magnificent pillared cornice printed in white relief upon a black ground; in the upper part, besides

(1) The Duc de Rivoli in his important and valuable work, *Bibliographie des livres à figures vénitiens* p. XXIII etc. makes the decoration of books begin with John of Speyer, that is to say in the very year of the introduction of printing, and adduces as a proof the Pliny of 1469, which, he says, is adorned with a woodcut border on the first page. And still earlier Delaborde (le Vicomte Henri Delaborde *La gravure en Italie avant Marc Antoine*, 1452-1505, Paris 1882: forming part of the *Bibliotheque internationale de l'art*, p. 252) had placed the origin of Venetian woodcutting in the year 1471, the year in which the Valerius Maximus was printed by Windelin of Speyer, since he had found some woodcuts in a copy of this edition. I think that the two illustrious writers must have taken for engravings belonging to the impression and contemporaneous with it, those which were afterwards added for the ornamentation of the particular copies which they examined. The Marciana library possesses two copies of the Pliny and two of the Valerius Maximus and they are all without woodcuts. And, indeed, Kristeller, (*La Xilografia veneziana*, in the *Archivio Storico dell'arte*, Anno V (1892) fasc. II, p. 95 etc.), having examined furthet examples of works from the same press between those of 1469 and 1473, and having perceived that some have engravings, and others have not, comes to this conclusion: « The engravings were not printed at the same time as the types of the book, but were added later: the printers therefore have nothing to do with these engravings. » Such an opinion from a most competent authority seems to me to be final, But as the same cannot be said, respecting the engravings which adorn the first edition of Ratdolt, seeing that these really belong to the impression and are contemporaneous with it, we must needs acknowledge that this printer was the true initiator of the decoration of books; and as a matter of fact, he is recognised as such by Brunet (*Manuel du Libraire*, etc, I, col. 357), and by Lippmann, in his above-mentioned work, *Italian Wood-Engraving*, p. 69.

(2) V. Lippmann, o. c. p. 63 etc. Duc de Rivoli o. c. passim; Duc de Rivoli et Charles Ephrussi, Notes *sur les Xylographes Vénitien du XV et du XVI siècle*. Extr. from the *Gazette des Beaux-Arts*, III. 3ieme Periode (1890, p. 494 etc.) R. Fisher, *Introduction to a Catalogue of the early Italian Prints in the British Museum*, London 1886, cap. XX and XXI « Venetian Books of the fifteenth Century illustrated with Engravings », p. 313, etc.

(1) Many of these vignettes are signed with a small b, a signature which recurs in other later engravings almost continuously for about a century, and it has not yet been possible to give any definite interpretation of it.

the initial letter delicately arabesqued, Herodotus is seen seated at a table, while Apollo is placing a crown of laurel upon his head. This is perhaps the finest example of decorative art applied to books in that period.

Not less noteworthy however is the Italian Ovid of 1497, (a translation of the *Metamorphoses* by Giovanni di Bonsignore of Citta di Castello), printed by Giovanni Rosso upon commission for Lucantonio Giunta. It is a small folio volume illustrated with 59 cuts in which the compositions are harmoniously arranged, the figures being well drawn in the manner of the School of the Bellinis (1).

The brothers De Gregoriis already frequently mentioned - who were, indeed, at the end of the fifteenth and beginning of the sixteenth century the great producers of illustrated books - published in 1495, in a folio volume, the Italian version of the work of the German physician, Johann Ketham, (then resident at Padua) entitled *Fasciculus medicinæ* together with a little treatise by Pietro da Montagnana, a Paduan doctor. This volume has five plates in outline which cover the entire page, executed with the greatest technical perfection, while the noble attitude of the figures, magnificently designed, would seem to show the hand of Gentile Bellini.

The « *Dialogo de la Sancta Catherina Impresso in Venetia per Mathio di codeca* MCCCCLXXXIII *a di* XVII *de mazo* », shows on its first page Saint Catherine enthroned, having on either side two kneeling saints: at the top is God in glory between a saint and a cherubim. Other plates of equal excellence adorn the book. The fables of Æsop were illustrated in several Venetian editions from 1490 to 1493, all of them being in small quarto form. The illustrations passed from one edition to another; in that of 1493: « *Venetiis per Manfredum de Monteferato de Sustrevo,* » has on the first page Æsop seated at a table, dictating to a scribe who stands at his feet, with auditor at the sides. Every fable is illustrated with little engravings elegantly designed.

The Supplementum Chronicarum of Bergomensis (Giovanni Filippo Foresti of Bergamo, Augustinian friar) by Bernardino Benali 1493, contains views of the principal cities of Europe and biblical pictures of the Old Testament, which render this book somewhat remarkable.

The folio Terence of 1497 by Simone de Luere, produced at the cost of Lazaro Soardi, has on the leaf behind the title: « *Terentius cum tribus commentis videlicet Donati Guidonis et Calphurnii,* » a large square in which Terence, crowned with laurel, is sitting under a canopy in the centre of a pillared hall; six commentators stand at the sides, that is to say besides the three already mentioned, Ascensio and Servio and a sixth who is unknown. Another picture is at the back of folio B. III in which the interior of a theatre is represented, the spectators are seated on benches looking at an actor who stands on the stage with his face towards them; underneath are the words *Colisevs sive Theatrum.* The entire text is intercalated with small woodcut vignettes.

The *Legende de sancti Composte per el reverendissimo padre frate Jacobo Voragine del ordine de frati predicatori arcivescovo di Genova, traducte de Latino in lingua vulgare pel venerabile misser don Nicholao de manerbi veneto del ordine comaldulense Abbate del monasterio del sancto Mathia de Murano,* were printed in 1494, by Matteo Codeca, on commission for the publishing house of Giunta, and are all ornamented with engravings similar to those of Malermi's Bible. The kindred work: « *Vita di sancti padri historiata,* » is likewise intercalated with similar vignettes; but in this work, after three leaves there is a large picture within a cornice, one of the most singular line engravings on wood. On a ground covered with verdure and flowers, under a trellis work, lies a martyr stretched on a bed, his arms are bound, and a woman is bending over him; here and there are portraits of other martyrs and other martyrdoms. In 1491 the *Divina commedia* was produced in Venice in an illustrated edition by Bernardino Benali and Matteo da Parma; it was ornamented with a large

(1) The engravings in this Ovid, like those of many other works published at that time, are found reproduced in later editions, even during the first decades of the following century. It is not only evident that the blocks served for the reprints, but that they sometimes passed from one printer to another, or from one publisher to another.

plate to each cantica and a vignette to each canto. These engravings were reproduced in many later editions. For instance in that of 1497 « Impressa in Venetia per Piero de Zuanne di quarengii da palazago bergamasco. » The first illustrated Venetian edition of the *canzoniere del Petrarca* is that of Bernardino da Novara of 1488. The engravings of the illustrations to the Trionfi are copied from those in the Florentine edition by Botticelli.

An edition still more remarkable followed in 1490; that of Pietro Veronese, in which the engravings are delicately shaded after the manner of those of the Florentine edition but more skilfully. Perhaps they are the most beautiful among the many which adorn the great fantastic work of that illustrious poet.

But the illustration of books reached its highest point in the *Ipnerotomachia di Polifilo,* 1499 (V supra p. 7) And truly the numerous engravings which adorn this book mark the highest point to which the art of wood-engraving attained at the end of the fifteenth century in Venice, and such is the perfect execution of the drawing from which these engravings were made, that it may be reasonably believed that the hand either of Giovanni Bellini or of Jacopo de Barbari (1) is to be seen therein.

It is certain that the wonderful engravings, combined with perfect typographical execution, render this book one of the most admirable and precious that have ever issued from the presses of any printer (2). In the early years of the sixteenth century engraving as applied to the illustration of books took a new form. Having almost entirely abandoned linear or shadowless drawing the art turned to Chiaroscuro. Its inventor in Italy was believed to be Ugo da Carpi. And, indeed, in a request to the senate (25 July 1516) he took the credit of being the inventor, asking a privilege for his invention. « I discovered a method, » he said « of printing in light and shade, a new thing never before attempted » (1). It is certain that the engravings which illustrate the texts of books about that time are almost all in chiaroscuro or shaded. That was the period in which a large number of breviaries, missals, offices of the Virgin and of the saints, were printed, whereby Venice became the emporium of ecclesiastical and ascetic books, just as at the same period the kindred production of *Horæ* or *Livres d'heures* formed a special branch of industry in Paris. Now the decorations of these Venetian impressions are generally according to the Chiaroscuro method, of which Ugo da Carpi declared himself the inventor. Several of these engravings bear the name of Hugo, but many others that of Giovanni Andrea (Zoan Andrea), to which the signature Z. A. corresponds, and which perhaps denotes Giovanni Andrea Vavassori, called Guadagnino or Vadagnino (2).

This Giovanni Andrea published in 1516: *Opera nova contemplativa per ogni fidel christiano*, on the system of the ancient xylographic prints. It contains the series of the events in the Old and New Testament in wood-engravings and the textual explanations are likewise engraved; it is in short a kind of *Biblia pauperum,* similar to that which was so frequently produced before the invention of printing (V. Cicognara *Catalogo ragionato di opere d'arte,* vol. I, n. 1992). He published further *La conversione di S. Maria Madalena et la vita de Lazaro et Marta in ottava rima historiata, composta per Maestro Marco Rasilia da Foligno.* In this book on the first page below the title, which is in black and red, Christ is seen preaching to a crowd of women who are seated, and men who are standing behind them. Under the stool upon which Jesus is resting are the words: « Sovan (sic) Andrea de Vavasori ». And this is perhaps

(1) The author of the famous colossal view of Venice. Lippmann (o. c. p. 136) believes that in general the designer of the numerous engravings which adorn Venetian books between 1460 and 1500 is Jacopo de Barbari. But wether he was a German or an Italian is still an unsolved problem. His surname was Walch and as there was a printer at Venice in 1479 named Georgius Walch, it is conjectured that he was the father of Jacopo, who may have had the name of Barbari from a Venetian mother, and that he was born in Venice.

(2) See Albert Ilg, *Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili,* Wien 1872 8vo.

(1) V. Fulin, *Documenti per servire alla storia della tipografia Veneziana,* Ext. from the *Arch. veneto,* t. XXIII p. 1. 1882) p. 109 etc.

(2) Cf. Fisher, *Introduction to a catalogue of the early Italian Prints in the British Museum,* Mundon 1886, p. 47, where every notice respecting this draftsman, engraver, printer and bookseller is adduced and examined. Cf, further: Duc de Rivoli et Charles Ephrussi, *Zoan Andrea et ses homonymes,* Ext. from the *Gazette des Beaux Arts* 1891.

the only place in which Giovanni Andrea reveals his name. Later on in conjunction with his brother Florio, he printed a *Formulario di lettere amorose*. The names of Zoan Andrea and Ugo da Carpi are also found in some spelling books and books of calligraphy, e. g. in the *Thesauro de scrittori, opera intagliata da Ugo da Carpi* (1523) and in the *Regola di S. Benedetto,* « stampata in Venetia per Maistro Andrea de Rota de Leucho, 1525, avente l'imagine di S. Benedetto. »

Benedetto Bordone, who styled himself « miniator, » published in 1528 at the house of Nicolo Zoppino the *Libro nel quale, si ragiona di tutte le isole del mondo;* reprinted in 1532 with the title *Isolario,* in which many islands are represented in line engraving, especially those of the Archipelago; a most remarkable work for that period.

Printers devices were also the object of artistic ornament. The mark, generally, when it was not limited to the monogram, reproduced the sign of the bookseller's shop; thus that of Bernadino Benali represents S. Jerome with the lion by his side; that of Tacuino da Tridino has S. John the Baptist with the lamb at his feet; that of Benedetto Bindoni has the archangel Raphael with Tobias; that of Nicolo d'Aristotele called Zoppino represents S. Nicholas. Very fine indeed is that of Bernardino Vercellese, which stands in the middle of the first page of his edition of the *Enneadi del Sabellico*, 1504.

Carlo Castellani.

PRINTERS' MARKS. (1)

The earliest books printed at Venice have no mark; the first printers were satisfied by stating in their colophon that the work proceeded from their own press.

The first printer's mark appeared in the editions published in 1481 by a society of printers established in Venice towards the close of the life of Jenson, (who died in September 1480 (2). The head of this society was John de Colonia and its chief printer was Johann Herbort of Seligenstadt. Jenson entered the society and his name appears in its colophons even after he was dead: « Exactum insigne ac praeclarum hoc opus ductu et auspitiis Joannis de Colonia, Nicolai Jenson, Sociorumque... huiusce autem operis artifex extitit summus in hoc arte magister Johannes de Selgenstat alemannus... Anno vero millesimo CCCLXXXI tertia nonas Aprilis; » appears in the colophon to the Rosarium Decretorum of Guido di Baysi. Beneath the colophon is the mark, which is of remarkable simplicity and elegance; it consists of a white circle on a red ground crossed in the middle with a horizontal line from which rises an upright bar cut above the circle by two transverse lines so as to form a double cross; a white point appears in the lower part of the circle. (Vide facsimile p. 45). It is not clear what such a mark can have signified; the obvious explanation seems to be that the circle standing for the terrestrial globe, and being surmounted by two crosses, the mark was the symbol of the Christian world and of the rule of Christianity over the universe (3).

The mark which is seen for the first time in the editions of the firm of John de Colonia and partners, recurs in editions issued by other printers, not only of Venice but of almost all the other cities of Italy, from that time up to about the middle of the following century. It did not therefore remain the distinctive mark of that firm or of any printing office, but became, as it were, the general emblem of the typographic art, to the greater ornamentation of the books. (1). As a matter of fact the early printers' looked upon themselves as artists; and the beauty of their type and the symmetrical arrangement of every part of their books rendered them worthy of such a title. As they sometimes adorned the first pages with ornaments or borders, and introduced initials remarkable for their exquisite engravings, and as they gave account of their work in colophons drawn up by eminent writers, frequently in verse, either Latin or Italian according to the language of the printed text, (2) so likewise they were desirous that a graceful mark artistically designed and coloured should present itself to the reader at the end of the book.

But if from the beginning that mark was adopted as the common emblem of the printer's art, only a short time elapsed before it became appropriated to certain printers and publishers by the insertion of their initials. Andrea de Torresani and Bartolomeo de Blavis, who printed in partnership in 1483, used that mark in their editions of that year, but added their joint initials in the segments of the circle. The same was done by the Arrivabene and by almost all the other printers and publishers. But later on the mark lost its primitive simplicity: the circle indeed predominated, but it took various forms, principally the heart-shaped or oval.

To the mark which was the emblem of the art of printing in general, or which became distinct and individual by means of the initials, there was added later one that was entirely restricted to the printer or publisher. Marks of this kind which we may call personal, consist

(1) Printer's marks are to be found reproduced chiefly in the following works. Rothscholtz, *Thesaurus symbolarum atque, emblematum, id est insignia typographorum ac bibliopolarum*, Norimbergae 1730, fol.; Orlandi, *Origine e progressi della stampa*. Bologna 1722, (p. 228 etc); Tosi, *Fac-simile di alcune imprese di stampatori italiani*, Milano 1838; Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes*, Paris (1870), Vol. II, 4to. But upon this question of printers' marks the chief work to be consulted is that of Paul Kristeller, *Die italienischen Buchdrucker und Verlegerzeichen bis* 1555. Strassburg, 1893. fol.

(2) V. Castellani, *La Stampa in Venezia dalla sua origine alla Morte di Aldo Manuzio Seniore*. Venezia, Ongania, 1889; in which is shewn the exact period of Jenson's death and his will is quoted in extenso.

(3) Farnetica il Delalain (*Inventaire des Marques d'imprimeurs et libraires*. An Cercle de la librairie 1886-1887) says that this is the symbol of the church triumphant, and that the booksellers and printers used to place their books in this manner under its protection. This idea corresponds neither to the form of the emblem nor to the views of that time, and still less to the views of the printers and publishers who preferred putting their productions under the protection of a privilege from the authorities of the place where the book was printed; though they sometimes added the Pope's privilege as well.

(1) It seems that John de Colonia made use of this mark for the editions which he had issued in Germany before removing to Italy, and, in that case, it would have been originally the mark of his press or of his publishing house, it has however remained the universal typographic mark or emblem, perhaps owing to the Christian conceit which it contained.

(2) In general the colophons were made by the correctors for the press who were always selected from among the good writers.

Antonio Cornazzano, Raffaele Zovenzoni, Nicola Ognibene called il Leoniceno, and other important learned and literary men of the period, were correctors for the press.

either of a monogram, often artistically engraved, or of the arms of their native city, or of a design symbolic of their personal name.

Lucantonio Giunta, a Florentine, used as his particular mark the lily of Florence; Lichtenstein of Cologne used the imperial eagle, and Benedetto Fontana a fountain. And it is by these marks that we know the publisher of a book even when his name is not mentioned in the colophon. The printers usually introduced their names with the words « per » « arte et industria, » « industria et studio, » and similar forms; and the publisher gave the information that they had borne the expenses of the edition in the words: « iussu, » « impendio, » « ad instanza, » etc.

But sometimes the colophon is silent respecting the name of the publisher, who then has recourse to the method of adding his own mark or the sign of his house or bookshop. Many of the editions which Lucantonio Giunta caused to be executed by the various printers of the city, (for it was only in later years that he had a press of his own) do not bear his name, but only the lily, either on the first or the last page of the volume, and it is by this we known that the edition was issued by Lucantonio.

Allessandro Calcedonio of Pesaro caused a considerable number of editions to be printed on his own account, between 1493 and 1504 (1), but only in three did he have his name inserted; they are known, however, by the mark, which is an angel.

Some printers and editors adopted as their mark an emblem or symbol, that is to say, a figure or image which might represent the sentiment or principle which governed and guided their work.

The first who adopted a mark of this kind was I believe Aldus Manutius the Elder, who adopted the anchor with the dolphin and the legend — « festina lente; » meaning thereby that in order to obtain good results from one's work, it is desirable to act with rapidity, (represented by the dolphin), but at the same time with firmness and reflection — (represented by the anchor), both qualities being united in the words « festina lente. (2). Besides the marks above described, it was customary to use the emblems or signs of the office, warehouse or shop, where the book could be obtained. This practice of giving emblems or signs to shops, warehouses, offices and similar industrial establishments was then usual in France, especially in Paris. When introduced into Italy the printers and publishers soon adopted it, and marks of this kind are found in editions from the end of the fifteenth century onwards, Bernardino Benali adopted S. Jerome as his sign, and mentions it in the Sermons of S. Bernard (undated but printed at the end of the fifteenth century), saying: « Impresse in Venetia per Bernardino Benali in Merzaria: tien per insegna sancto Gerolamo. »

Alessandro Bindoni's sign is Justice; that of the Florentine Girolami Biondi is the Phoenix; of Lorenzo Lorio da Portese, S. Catherine whith her weel; of the Paganini, S. Peter; of Battista de Pederzoni of Brescia, an elephant and castle; of Filippo Pincio da Caneto of Mantua, S. Antony the Hermit; of the Rusconi, S. George; of Giovanni Antonio da Sabio and his brother, a Dragon; of Torresani, a tower; of Bernardino de' Ferrari, called Stagnino da Trino, S. Bernard; of Giovanni da Trino, alias Tacuinus, S. John the Baptist; of Antonio Zanchi of Bergamo the gate of the city of Bergamo; and of Bartolomeo de Zanis of Portese, S. Bartholomew.

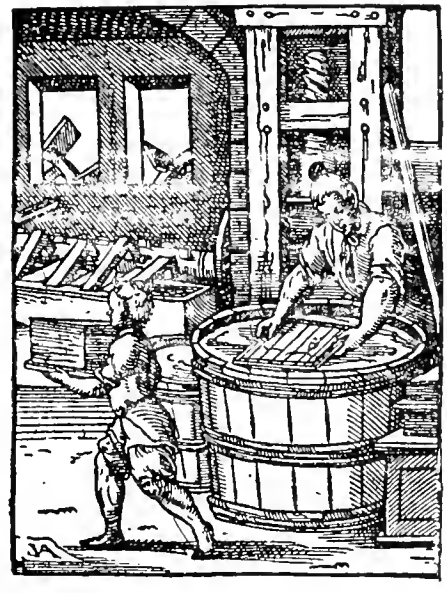
Printers, who at first printed on their own account, in process of time printed only on commission either for publishers or booksellers; then the marks served to shew the share which others had taken in the edition rather than the work of the printer. But those printers who continued at the same time to be publishers, or, in other words the publishers who had a printing establishment of their own, frequently put two marks, the one a general typographic mark, and the other that of their own office, placing the former on the first page and the latter at the end of the volume. This was done by Giovanni Battista and Melchiorre Sessa, whose particular mark is a cat with a mouse in her mouth; and by Giorgio Rusconi and his successors, who, while they do not fail to end the book with the ordinary typographic mark, place their own sign, that is to say, S. George, on the first page and below the title. But, in general, from the beginning of the sixteenth century, it began to be the custom to transfer the mark or sign from the last page to the first, placing it near the title of the work; a position which it has ever since retained and which it occupies even at the present day, whenever either editors or printers decorate their volumes in that manner.

(1) V. Fulin, *Documenti per servire alla storia della tipografia Veneziana from the Archivio Veneto*, t. XXIII, part. I. (1882), n. 12, 15, 53, 93, 107.

2) This axiom was attributed to Augustus, but the emblem is believed to have been taken from coins of Titus, Vespasian, and Domitian. Aldus himself, when dedicating the Sfera di Proclo (1499) to the princes of Carpi, said: « Sum ipse mihi optimus testis, me semper habere comites delphinem et anchoram; nam dedimus multa cunctando et damus assidue. » The mark appeared for the first time in the *Poetæ Christiani veteres* of June 1502, then in the Dante of August 1502; and from that time it is found in all the editions of Aldus and his successors. Cf. Renouard, *Annales de l'imprimerie des Aldes*, third edition, 1834, page 34; but he is under the erroneous impression that the mark appeared for the first time in the Dante.

WATER-MARKS.

If any one places the leaves of early Venetian books against the light he perceives an almost innumerable variety of signs or figures, which are, as is well known, the marks of the paper-mills where the paper was made. (1) Such signs and figures are also called filigranes because they are the result of the net-work of metallic wires arranged at the bottom of the mould which contains the pulp. It is said that Pace da Fabriano was the first to introduce into Italy, and to be exact, into his native city, the art of making paper with flax or rags; but it is not certain in what year this took place. There can be no doubt, however that the art was already known and practised in the East as early as the XII or XIII century; for it is a fact attested by paper MSS of that period which still survive. (2 From the East it passed to the West, and first of all to Spain, where the manufactories of Xativa, Valencia and Toledo carried on a flourishing business. It appears therefore, that it was Pace de Fabriano who brought from Spain to the town of Fabriano the art of making paper from flax or rags. Tiraboschi (Storia d. Letter, ital t. V, p. 90) believes that the paper-mills of Fabriano date from 1276, but the earliest documents in the civic archives of that city which have been ascertained to consist of flaxen paper, do not go further back tan 1297.



A few years after Fabriano had commenced the manufacture of flaxen paper, this industry was started in Padua and Treviso, doubtless with workmen who had practised it in Fabriano. This must have been at the end of the XIV century; and first of all in Padua, so that this city must be considered as the second in Italy which exercised the art of manufacturing paper of this kind (v. Gloria, *Territ. padovano*, III, p. 110). From Padua it was transferred shortly after to Treviso on account of the copious currents of water in that district. (1)

Everything conduces to the belief that the Venetian printers brought the paper for their books chiefly from the paper mills of Padua or of Treviso. The watermark which is most frequently observed in Venetian books is the balance in its many variations of form both in the scales and in the supports. The bull's head also, with various convolutions of the horns, and with great variety in the figures which are placed between the horns, often occurs. Then too there is the figure of the hat with various interlacings of the cords. Besides these watermarks the books printed at Venice show from time to time other figures, such as the imperial crown and the royal crowns, the glove, scissors, ladder, standard, shield of arms, castle, crescent, cross-bow, strung bow with its arrow, crossed arrows, crossed swords; and the cross; and then, the horse, the bull and other animals. Now all these signs as water-marks are peculiar to the mills of Padua and Treviso. This circumstance added to the fact of the close relations and easy communication between Venice and those cities strengthen the supposition that the Venetian printers brought the paper for their books chiefly from those mills.

(1) v. Domenico Urbani, *Segni di cartiere antiche*, Venice 1870 a work containing ten plates, eight of which refer to Venetian printed books, one to water-marks in leaves of Paduan MSS of the XIV and XV centuries, and one to the designs of Paduan paper-mills.

(2) Lambecius, *Comment. bibl. Cæsareæ*, t. V p. 75, edit. Kollar, describes a paper MS existing in the Imperial Library at Vienna, of the year 1095, but this MS is not in flaxen paper but rather in paper made from bombazine or gossypium. But MS 54 class 1 of the Library of S. Mark (though it is seriously damaged by damp) containing the gospels in Greek, and generally considered to be of the XII century, and certainly not later than the XIII, is of paper, and although the weaving of the paper has not yet been microscopically examined, still at first sight it presents all the characteristics of flaxen paper.

(1) Professor Bailo has discoursed eruditely on the papermills of Treviso, when publishing, on the occasion of the marriage of Brunelli Bevilè, a letter of Monsignor Rambaldo degli Azzoni Avogaro (12th November 1773) in reply to one from Tiraboschi requesting information on the subject.

THE PRINTING OF MUSIC

In Venice during the fifteenth century music was printed both plain and figured by the xylographic system, that is to say by means of blocks cut in relief. In the MS of the *Discorso della musica antica e moderna di Vincenzo Galilei,* which is preserved in the library of the Liceo Musicale of Bologna, there is a note in the handwriting of Ercole Bottrigari, a Bolognese musician and mathematician of the sixteenth century, to this effect: «I possess Canzoni and Barzellette in books printed at Venice as early as 1480» but at the end of that century Ottaviano de Petrucci da Fossombrone, who is said to have been an apprentice in one of the printing houses in Venice, invented the printing of figured music with movable metal types. (1) Having obtained from the Signoria a privilege for his invention (25th May 1498) (2) he published in the year 1501, according to his own system, the *Harmonicæ musices Odhecaton.* Petrucci continued to print music in Venice up to 1509 (3) when he transferred his office to Fossombrone, his native town. Several other Venetian printers, contemporaries of Petrucci, either printed music or caused it to be printed, as for instance Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa, Bernardino and Matteo de Vitali, and Andrea Antico the Istrian. But it appears that they limited themselves to the ancient or xylographic system, for Francesco Marcolini da Forlì, a celebrated printer and an admired writer, demanded and obtained from the Signoria of Venice a privilege, dated 1 July 1536, for printing music « by the method in which letters are printed, and it is about 25 years since such work has been done and not only Italy but also Germany and France have endeavoured to recover this method but without success » (1) It appears then, according to Marcolini's statement, that the system of printing figured music with movable metal types « in the manner in which letters are printed » was kept secret by Petrucci, and that he had taken it with him to Fossombrone without imparting it to anyone, and that consequently all those who printed music about that time did so according to the ancient xylographic system, and that, at last, Marcolini had succeded in finding out the method by which Petrucci printed with movable metal types. However, this may be it is certain that Marcolini, as early as May 1536, that is to say prior to the concession of the privilege, had published: *Intabulatura de liuto... di Messer Francesco da Milano...* « In Venezia per Francesco Marcolini da Forlì. In la contra de Santo Apostolo ne le Case de Frati Crosacchieri ne gi anni (sic) del Signore MDXXXVI del mese di magio », and it is quite certain that this music was printed from movable metal types.

About this time Antoine Gardane, a French musician, came to Venice and established a printing press for music which rapidly became very active and celebrated. Gardane also perfected Petrucci's system, for while at first the printing of music was executed by means of two impressions printing at the first the lines and the words of the text and register, and at the second the notes either upon or between the lines, Gardane discovered a method of printing it all at one impression and, nevertheless his printing is always admired for its exactness of execution and for the elegance and clearness of the types.

His sons Angelo and Alessandro succeeded him and kept the press active until about the end of the century. At that time, the music presses of Ricciardo Amadino and Giacomo Valenti were also flourishing. By the industry of these and of several other printers the production of music and of works relating thereto was very abundant in Venice throughout the sixteenth century, in fact to such a degree as to surpass that of every other city, not excluding even Paris itself.

(1) Respecting Petrucci and his invention consult Anthon Schmid, *Ottaviano de Petrucci da Fossombrone der erste Erfinder des Musiknotendruckes mit beweglichen Metall-typen*, Wien 1845, and Augusto Vernarecci. *Ottaviano de Petrucci da Fossombrone inventore dei tipi mobili metallici della musica nel secolo XV*, Fossombrone 1881.

(2) This privilege is given in full in thew ork already quoted: Castellani, *La stampa in Venezia* p. 73.

(3) This last edition in Venice is: *Tenori e Contrabassi intabulati col Sopran in canto figurato per cantar e sonar col lauto. Libro I. Francisci Bossinensis opus....* ending: « Impressum Venetiis per Octavianum Petrutium Forosemproniensem Cum privilegio invictissimi Domini Venetiarum, quod nullus possit intabulaturam lauti imprimere sub penis etc. Die 27 Martii 1509. »

(1) This privilege granted to Marcolini is likewise given in full in the work already cited *La stampa in Venezia* p. 83 etc., which contains curious particulars respecting Petrucci's invention.

C. Castellani.

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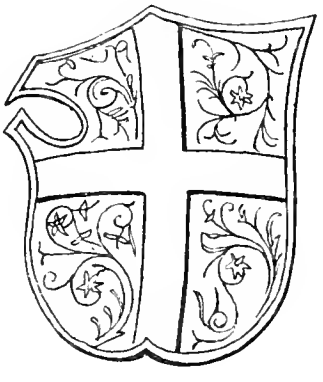
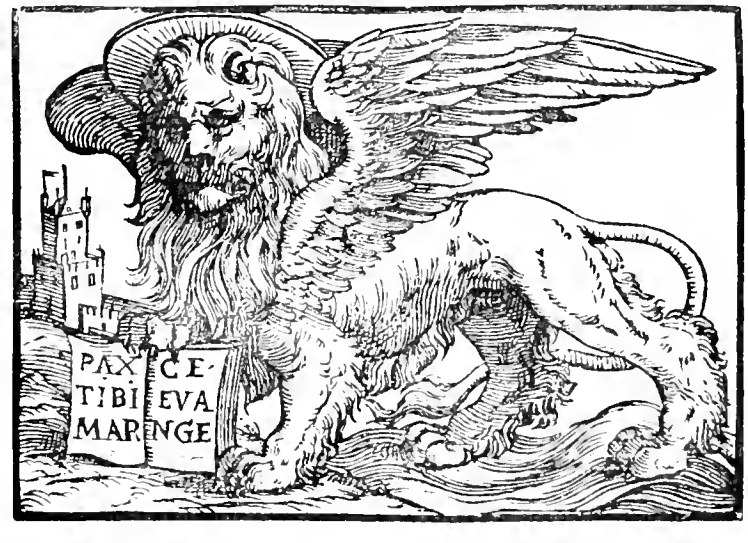
MCCCCLXXXVI Augustino Barbadico Duce Venetiarum Regnante
impressum fuit hoc opus feliciter.



Humberto I. Italiae Rege
Impressum fuit hoc opus Venetiis. Anno MDCCCXCV.



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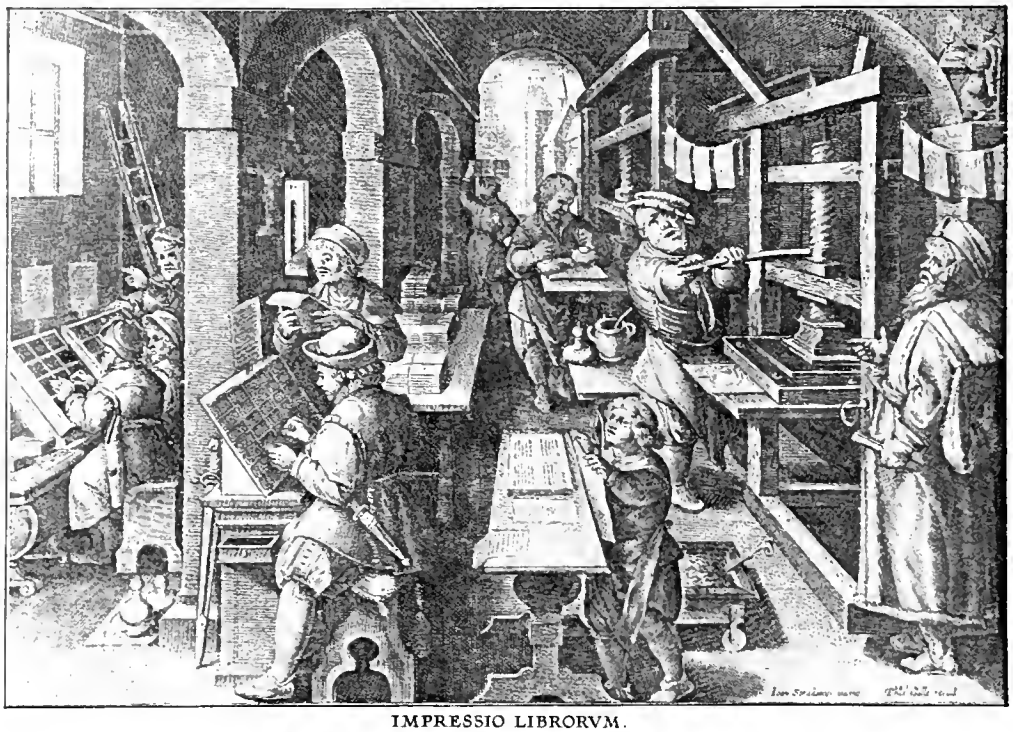
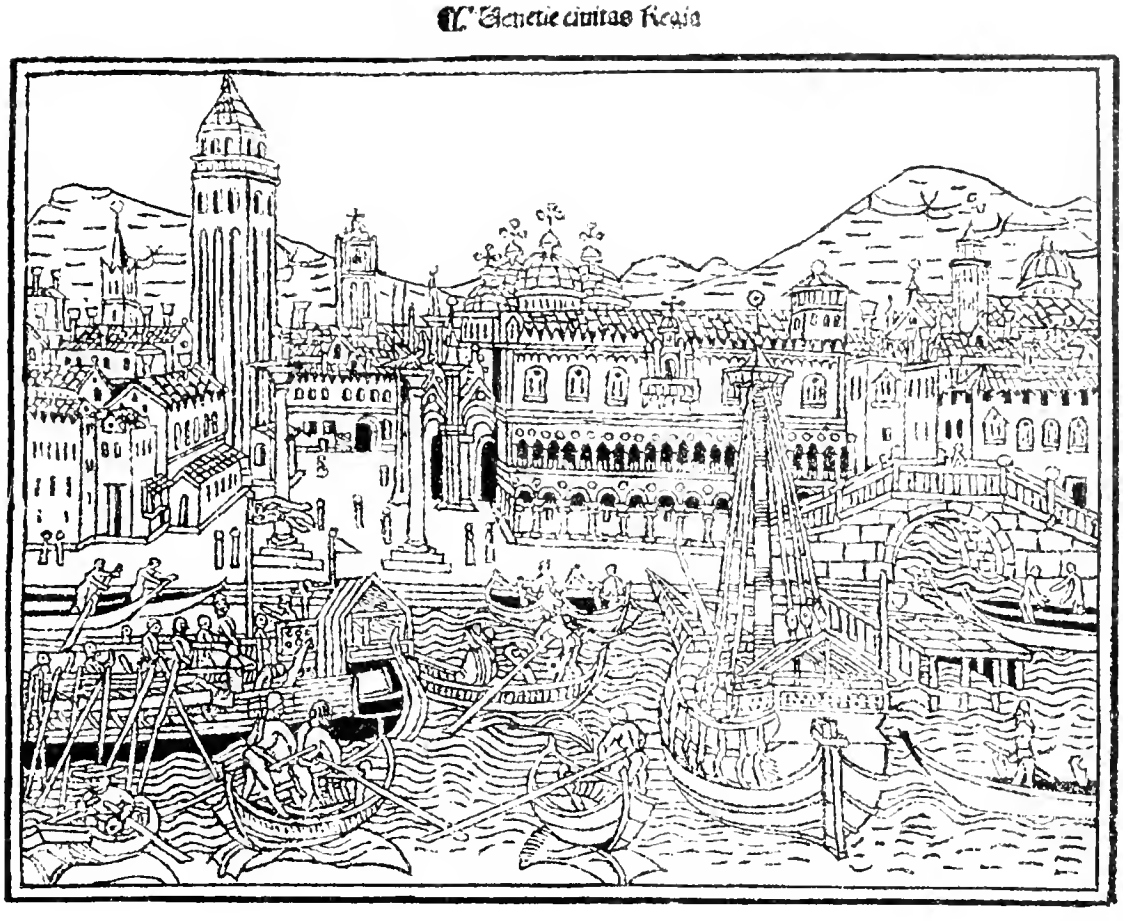


IMPRESSIO LIBRORVM.



Printing in Venice

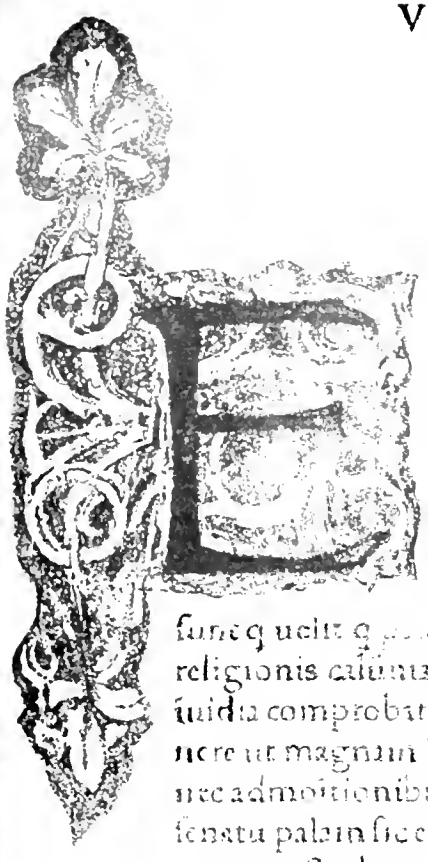
(FAC-SIMILES)

Die 17 Aprilis 1499. Jesus. Ven

Prometto Io Aldo Romano ad m. Antonio Condalmero per
stito pcli volumi tre scripti a penna in Charta bona de le epistole
de S. Chatharina da Sena et altre orationi et meditationi del
la dicta Sancta. li quali volumi ho receputo per stampare per ma-
dona Margarita oglemer et quelli reconsignare netti et
integri et illesi nel termine sono al pnte el quale e bono
et netto et no li restituando ut s. me obligo per ogne volume
duc. vinti doro pagarli al dicto monostero. Appresso prometto
pagare al dicto monostero de presenti lire quatordaci de
piccioli per cagione de uno volume scripto a penna in Charta de pa
piro a me consegnato cu parte de alcune epistole de la dicta Sancta
et piu ho et receputo uno volume a stampa doue sono epistole
nuo. 17. da stamparo cu le altre. el quale volume ha inserto el
dialogo de S. Catharina prometto et guastandose per alcuno modo
sera pagato el valore suo al dicto monostero. Ulteri prometto et
me obligo da poi fornite de stampare le dicte epistole donare
liberamente el prefato monosterio volumi nuo deci cerniti de le
dicte epistole. le quali tute promissione et obligationi io Aldo Roma
no sopradicto faccio per nome de la dicta m. Margarita et per la
mia specialta in solidu promettendo et tutto pienamente sera sa
tisfacto. et desta m. Margarita se sotto scriuera de sua mano
pria ad rechiesta de mi allo dicto.

Io margarita [illegible] son [illegible] de quanto e sopra estrapto

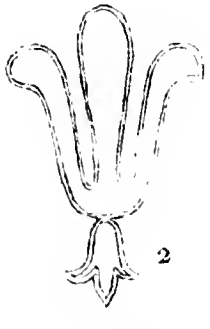
Autograph of Aldus Manutius



Eo omni officio ac potius pietate erga te cęteris satisfacio omnibus. mihi ipse nunq̃ satisfacō. Tanta enī magnitudo tuoꝝ erga me meritorum. ut cū tu nisi pfecta re de me nō conquieris. ego quia non idem in causa tua efficio: grauem mihi ęd acerbam putē. In causa hęc fuit. Himonius Regis Legatus apte pacuia nos oppugnat. Res agit̃ pecuniæ credi/ tores per tuos cum tu aderis agebatur. Regis causa si qui/ sunt qui uelit q[illegible] tunt omnes rem ad Pompeium deferri uolunt. Senatus religionis calūnium non religione sed malauolentia & illius regię largitiōis inuidia comprobat. Pompeius hortari & orare & iam liberius accusare & mo/ nere ut magnum iamiam fugiat nō desistimus. Sed plane nec precibus nris nec admonitionibus nris relictę locū. Nam cū in sermone quotidiano tum in senatu palam sic egit causam suam ut neq; eloquēcia maiore quisq̃ neq; grauitate neq; studio nec contentione agere potuerit. Cū summa testificatione tuoꝝ in se officioꝝ & amoris erga se tui. Marcellinū tibi esse ratū scis. Is hac regis causa excepta cęteris in rebus se certissimū tui defensorem fore ostendit. Quod du accipimus. Quod initium afferre de religiōe & sępe iam rettulit ab [illegible] de/ duci nō pot. Res hinc idus acta fuit est. Nā hęc dibus mane scripsi. Hactenus & mea et huiusce temporis cognita sunt. Reliqua cum scies alter non

AMplificā mihi uerbationē cessationis epistola dedisti. Nam quę parcius frater perscripserat uerecundia uidelicet & properatione: ea tu sine offensioē ut erant ad me scripsisti: & maxiē de consulibus designatis: quos ego pestis nouæ libidinum & languoris. effeminatissimi animi plenos: qui nisi a gu/ bernaculis recesserint: maximum ab uniuerso naufragio periculū est. Incre/ dibile est quę ego illos scio oppositis gallorum castris in æstiuis fecisse: quos ille latro nisi aliquid firmius fuerit: societate uitiorum deliniet. Res est aut tribunitiis: aut priuatis consilijs munienda. Nam isti duo uix sunt digni: quibus alteri calamam: alteri cossutianarum tabernarum fundamenta credas. Te ut dixi fero oculis. Ego uos ad xiii. kalen. uidebo: tuosq; oculos etiam si te ueniens in medio foro uidero: dissuauiabo. Me ama. Vale.

Primus in Adriaca formis impressit aenis
Vrbe Libros Spira genitus de stirpe Iohannes
In reliquis sit quanta uides spes lector habenda
Quom Labor hic primus calami superauerit artem



M . CCCC . LXVIIII .

Ferdinando Ongania Editore . 1469-A

C. PLINII. DE. NATVRALI. HISTORIA

De mundo

VNDVM ET HOC QVOD NOMINE
tho Celum appellare libuit circumfusum vndique tegunt
cuncta numen esse credi par est ingenium. Ambitum eius
neq; genitum neq; interitur umquam. Huius extra ad diag-
nosce interest hominem nihil pertinere. Ipsum vero circumfusum
mentis. Sacer est eternus ingenitus immensus totus in toto nec
uero ipse totum infinitus ac non totus similis. Omnium
rerum certus & similis incertus. Extra nihil cuncta com-
plexus in se denique res humanas opus suum ipsa natu-
ra. Furor est metiri eum qui sciat agi atque regi aut
deum laborare et cetera etiam quae sapienti & immenso
quaestioni termino cogitationis oculusque deficiat. Artifex
naturae omni artifice profecto antecellit. Non dubie
sapientiae est intelligi
ne quidem posse quam
sit nota tantum ex parte
tur nec esse quicquam
dum nescias nec dies possint videri quae mensuras
De forma mundi

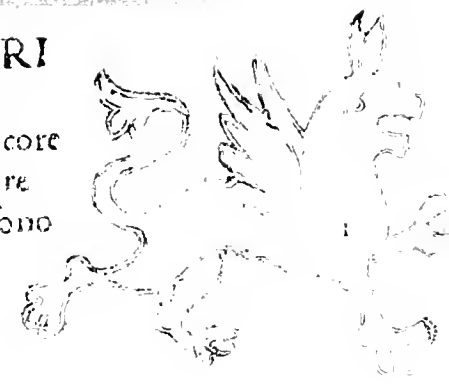
FORMAM eius in speciem globi conuexi qua cingitur
Graeci nominant sphaeram cuius haec ratio est
mortalium orbem appellationi suae & regi metiri
bus fuisse persuasum ergo cum se sol ipse attollens
et cultu cetera
quae cernuntur
bus sentiendis
quae
Sed occul-
tae
dere in alia
no ut figura.

De motu mundi

HAnc ergo totam circumagi ab oriente in occasum celeritate
pati eam vertiginem qua fertur axis
lum non reliquere in fabu-
lis
sensum
rapidae
tonitrum
urbes
agi
nalium
Ne
tam
quae
mundi
Ne
Egnatius
Nonius
Ne
Nec
Nec
cum
Nec
Nec
Nec

VOI CHASCOLTATE INRI
me sparse ilsono
Diquei sospiri ondio nudriual core
Insulmio primo giouenile errore
quandera in parte altro huom da quel cor sono
del uario stile inchio piango et ragiono
fra le uane speranze el uan dolore
oue sia chi per proua intenda amore
spero trouar pieta non che perdono
Ma ben ueggio hor si come alpopol tutto
fauola fui gran tempo onde souente
dime medesmo meco mi uergogno
et delmio uaneggiar uergogna el fructo
el pentersi el conoscer chiaramente.
che quanto piace almondo e breue sogno

ERa il giorno chal sol si scolorato
per la pieta del suo factore irai
quando fui preso [illegible] mene guardai
che [illegible] occhi [illegible] mi legato
tempo [illegible] mi parea da [illegible]
contra [illegible] damor [illegible]
secur senza sospetto [illegible] guai
nel commune dolor [illegible]
Trouommi amor del [illegible] disarmato
et aperta lauia per gliocchi alcore
che di lagrime son facti uscio et uarco
pero al mio parer non li fu honore
ferir me [illegible] in quello stato
a noi armata non mostrar piu larco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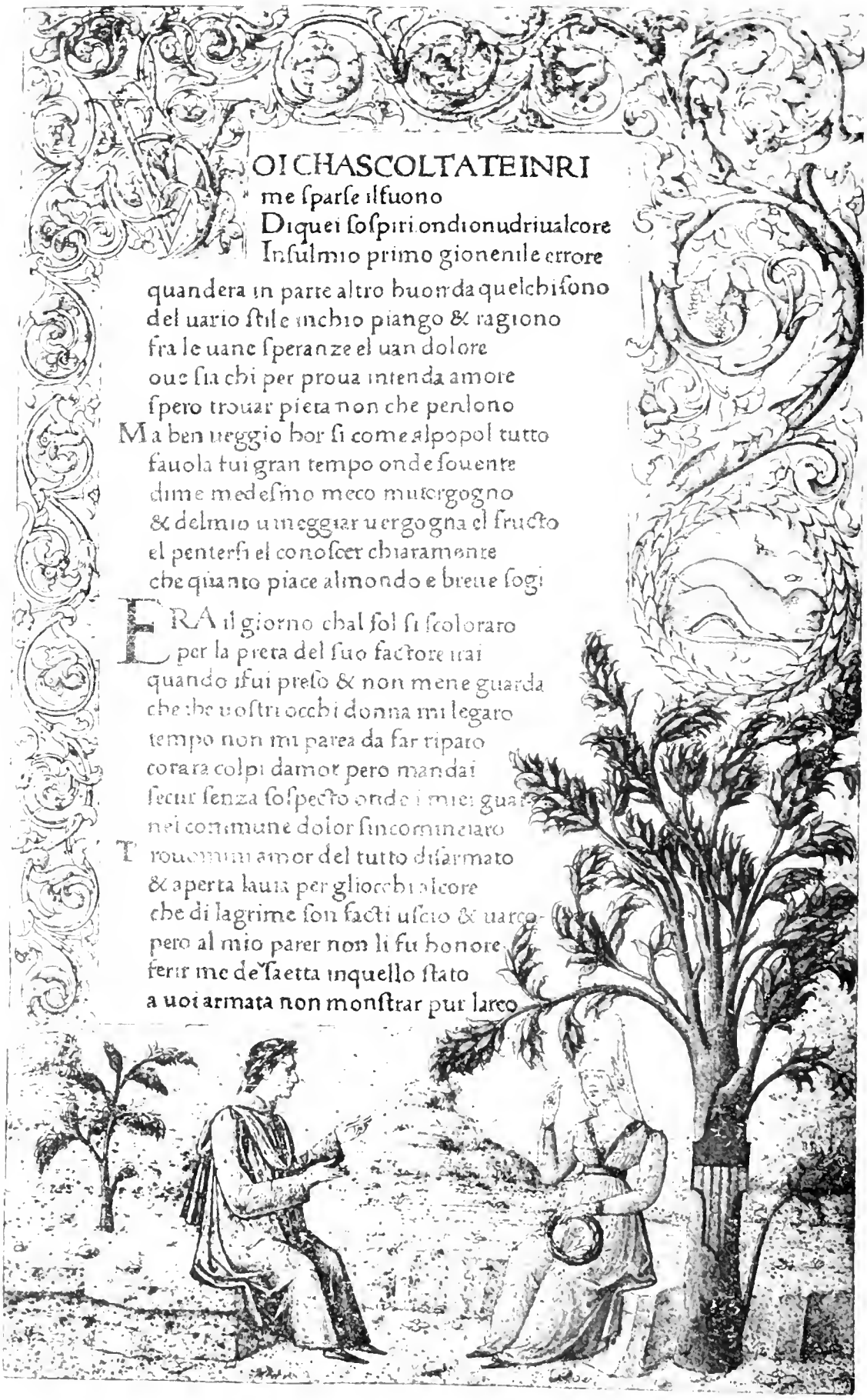
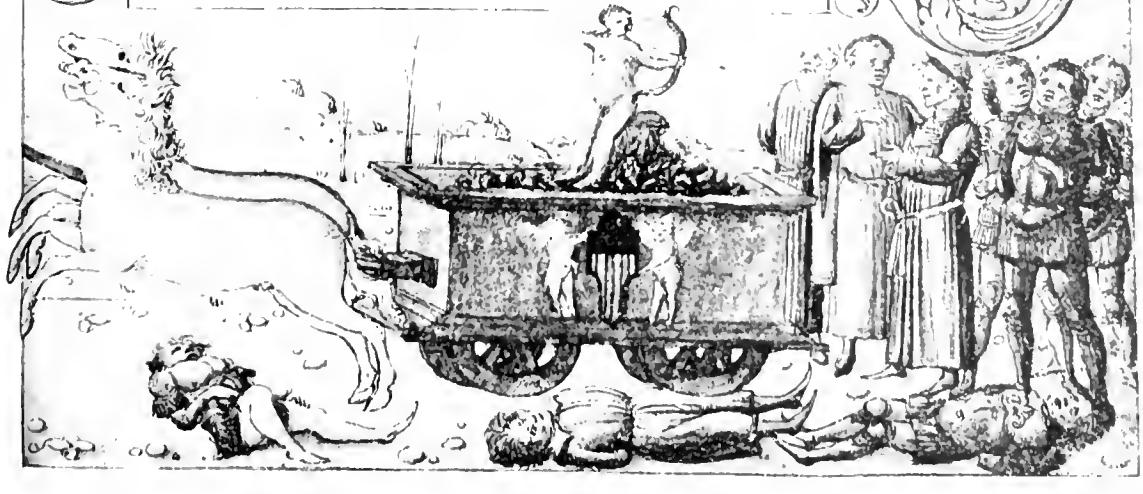
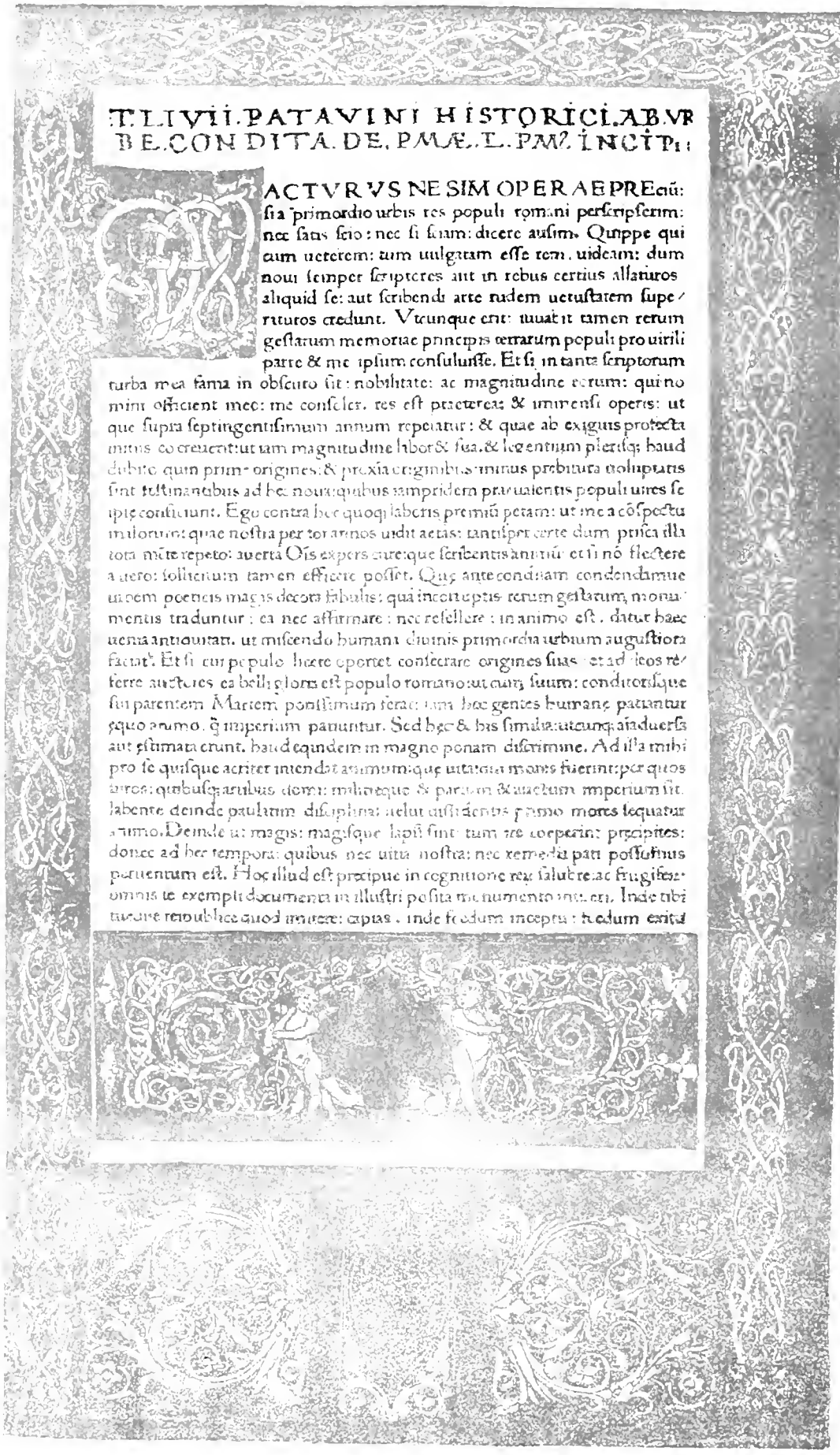


VOI CHASCOLTATE INRI
me sparse ilfuono
Diquei sospiri ondionudriualcore
Insulmio primo gionenile errore
quandera in parte altro buon da quelchisono
del uario stile inchio piango & ragiono
fra le uane speranze el uan dolore
oue sia chi per proua intenda amore
spero trouar pieta non che penlono
Ma ben ueggio hor si come alpopol tutto
fauola fui gran tempo onde souente
dime medesmo meco mutergogno
& delmio uineggiar uergogna el fructo
el pentersi el conoscer chiaramente
che quanto piace almondo e breue sogi
ERA il giorno chal sol si scoloraro
per la preta del suo factore irai
quando ifui preso & non mene guarda
che che uostri occhi donna mi legaro
tempo non mi parea da far riparo
corara colpi damor pero mandai
secur senza sospecto onde i miei guai
nel commune dolor sincominciaro
Trouomini amor del tutto disarmato
& aperta lauia per gliocchi alcore
che di lagrime son facti uscio & uarco
pero al mio parer non li fu honore
ferir me de saetta inquello stato
a uoi armata non monstrar pur larco

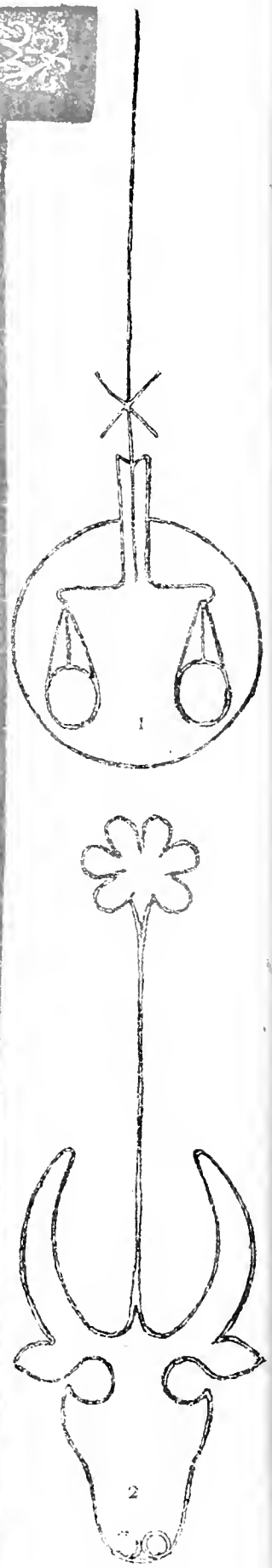
NEL TEMPO CHE RINNOVA
imiei ſoſpiri
perla dolce memoria diquelgiorno
che fu principio a ſi lunghi martiri
Gia ilſole altauro luno& laltro corno
ſcaldaua & la fanciulla di titone
correa gelata al ſuo uſato ſoggiorno
Amor gliſdegni il pianto & la ſtagione
ricondocto maueano al chiuſo loco
ouogni faſcio il cor laſſo ripone
Iui fra lerbe gia del pianger fioco
uinto dal ſonno uidi una gran luce
et dentro aſſai dolor con breue gioco
Vidi un uictorioſo & ſommo duce
pur chomun di color chen campidoglio
triumphal carro a gran gloria conduce
Io che gioir di tal uiſta non ſoglio
perlo ſecol noioſo in chio mi trouo
uoto dogni ualor pien dogni orgoglio
Labito in uiſta ſi leggiadro & nouo
mirai leuando ghiocchi graui & ſtanchi
chaltro dilecto chen parar non prouo
Quattro deſtrier uie piu che neue bianchi
ſoprun carro di foco un garzon crudo
chon arco in man & con ſaette afianchi





T. LIVII. PATAVINI HISTORICI. AB. VRBE. CONDITA. DE. PMÆ. L. PM. INCIPIT.

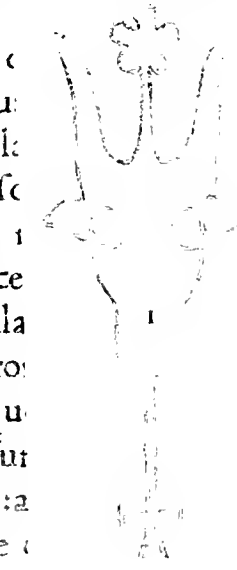
ACTVRVS NE SIM OPERAE PRECIŪ: sia primordio urbis res populi romani perscripserim: nec satis scio: nec si sciam: dicere ausim. Quippe qui cum uererem: tum uulgatam esse rem. uideam: dum noui semper scriptores aut in rebus certius allaturos aliquid se: aut scribendi arte rudem uetustatem superaturos credunt. Vtcunque erit: iuuabit tamen rerum gestarum memoriae principis terrarum populi pro uirili parte & me ipsum consuluisse. Et si in tanta scriptorum turba mea fama in obscuro sit: nobilitate: ac magnitudine eorum: qui nomini officient meo: me consoler. res est praeterea: & immensi operis: ut que supra septingentisimum annum repetatur: & quae ab exiguis profecta initiis eo creuerit: ut iam magnitudine labor & sua. & legentium plerisq; haud dubito quin prime origines: & proxia originibus minus prebitura uoluptatis sint festinantibus ad hec noua: quibus iampridem praeualentis populi uires se ipse conficiunt. Ego contra hoc quoq; laboris premiū petam: ut me a cōspectu malorum: quae nostra per tot annos uidit aetas: tantisper certe dum prisca illa tota mēte repeto: auerta Oīs expers cure: que scribentis animū: et si nō flectere a uero: sollicitum tamen efficere posset. Quę ante conditam condendamue urbem poeticis magis decora fabulis: quā incorruptis rerum gestarum monumentis traduntur: ea nec affirmare: nec refellere: in animo est. datur haec uenia antiquitati. ut miscendo humana diuinis primordia urbium augustiora faciat. Et si cui populo licere oportet consecrare origines suas: et ad deos referre auctores ea belli glori: est populo romano: ut cum suum: conditorisque sui parentem Martem potissimum ferat: iam hec gentes humanę patiantur ęquo animo. q̄ imperium patiuntur. Sed hęc & his similia: utcunq; aīaduersa aut ęstimata erunt. haud equidem in magno ponam discrimine. Ad illa mihi pro se quisque acriter intendat animum: quę uita: qui mores fuerint: per quos uiros: quibusq; artibus domi: militieque & partum & auctum imperium sit. labente deinde paulatim disciplina: uelut dissidentis primo mores sequatur animo. Deinde ut magis: magisque lapsi sint: tum ire coeperint precipites: donec ad hec tempora: quibus nec uitia nostra: nec remedia pati possumus peruentum est. Hoc illud est precipue in cognitione rei salubre: ac frugifere: omnis te exempli documenta in illustri posita monumento intueri. Inde tibi tuedue reipublice quod imitere: capias. inde foedum inceptu: foedum exitu

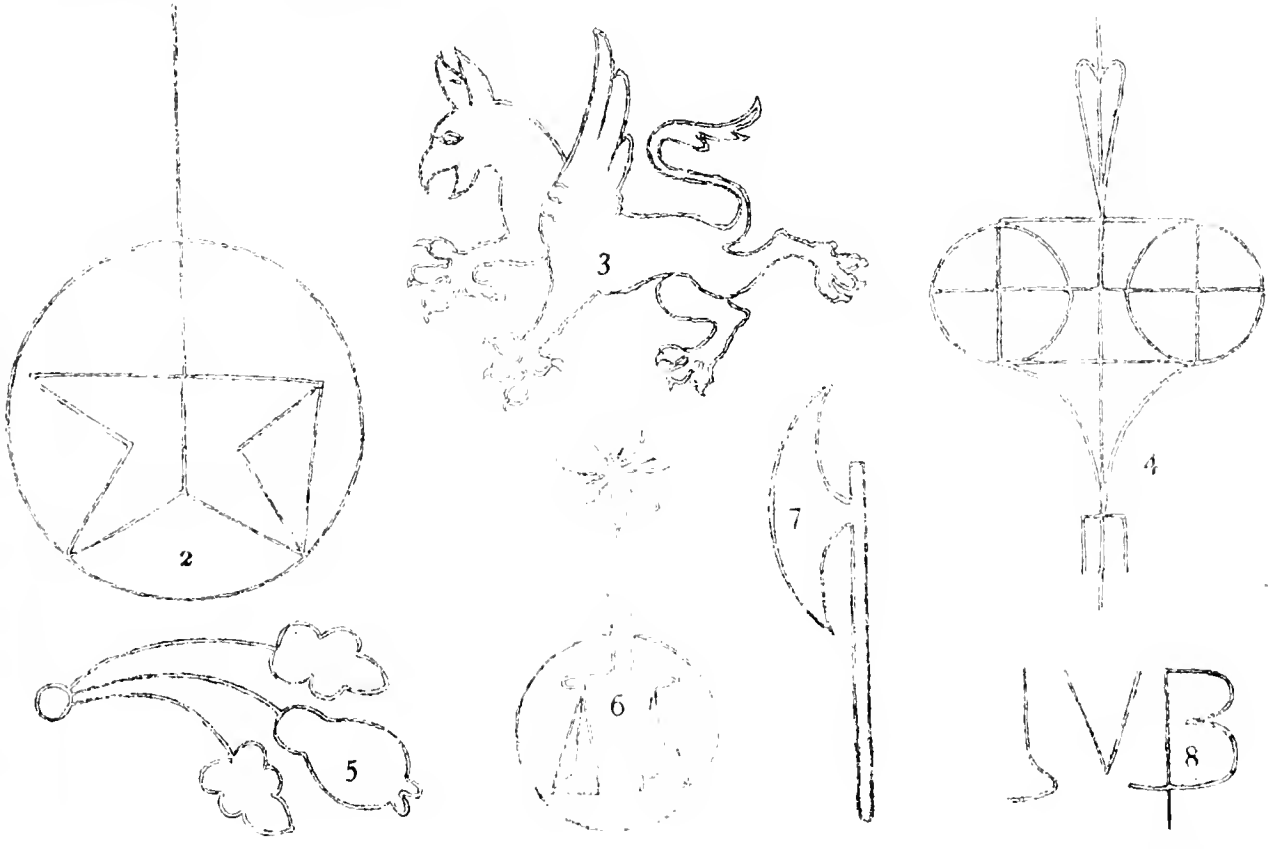


1470 - C

IOANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM PROOEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.

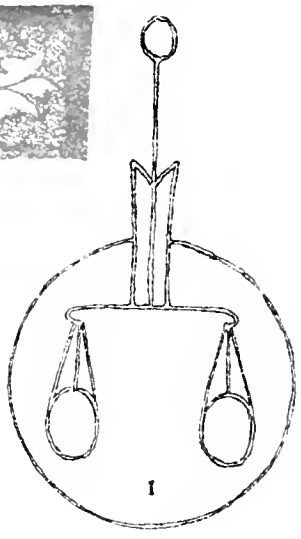
OEPERAM OLIM BEATISSIME pater Nicolae.v.ſumme pontifex commentaria quædam grammatica condere: qbus omnem litterariam antiquitatem & orthographiæ ratione
hiſtoriis pro poetarum
nectere conabar: pfuturu
uirili ſtudioſis linguæ l
ab aliis ſtudiis negociiſ
interceptus illa prorſus
que longo tempore abiice
Sed nuper cum apud Ala
niæ oppidum ex aeris ro
ſeceſſiſſe: ea abſoluere qu
eorum rogatu conatus ſu
ad calcem uix uſque perduxi opus magnum uarium & diffuſum: a
ſanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare

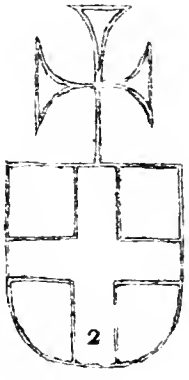


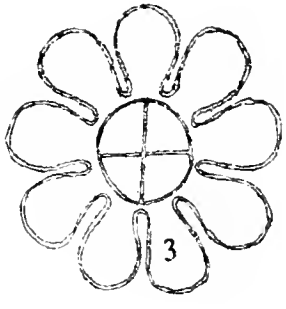


LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTTHOS.

TSI LONGE IVCVNDIVS MI hi fuiſſ& Italiæ fœlicitatem q̄ clades referre: tamen quia tẽpora ſic tulerũt ſequemur & nos fortunæ mutabilitatem Gotthoꝝq; inuaſionem: & bellũ quo Italia tota pene euerſa fuit: in his libris deſcribemus. Doloroſam ꝑfecto materiam: ſed pro cognitione illoꝝ temporum neceſſariam. Neq; enim Xenophontem athenienſem ſũmo ingenio uirũ cum obſidionem & famem ac diruta mœnia athenarũ deſcripſit non dolenter id feciſſe reor: Scripſit tamen quia utile putabat illaꝝ rerũ memoriam non deperire. Neq; Liuius noſter cum urbem romam a Gallis captã & incendiis conflagratam refert minorẽ meretur laudẽ: q̄ cũ. P. Aemilii triũphũ illũ præclarũ de Macedonibus aut. P. Africani uictorias enarrat. Hiſtoriæ quippe eſt: tã ꝑſperas q̄ aduerſas res monimentis litteraꝝ mãdare. Itaque optanda quidem meliora ſunt: ſcribenda uero quæcunq; cõtigerint. Me certe hæc ipſa ſcribentem q̄q̄ multa pro ſingulari amore meo erga patriam cõturbãt: tamen illa ratio conſolatur: q; etſi res tunc maxime aduerſas Italia perpeſſa fuit: ad extremum tamẽ ſupatrix externarũ gentium noſtrarũ ad uſq; ætatẽ terra mariq; potentiſſima remanſit. Ciuitateſque in ea ornatiſſime magnis opibus magnaq; auctoritate uigueſt hactenus: hodieq; uigent: quarum gloria & ipetium longe lateq; extenditur: ut non tam ĩgemiſcendum ſit pro his quæ tunc acciderunt q̄ lætãdũ. Ceu Herculẽ magni labores celebratiorẽ fecere q̄ ſi nunq̄ tam periculoſe laboraſſ&.

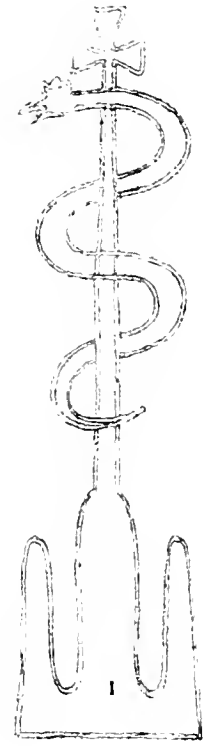






Sacre theologie magistri insignis fratris Roberti de Litio ordinis Minorum [illegible] quod de penitentia dictum est Feliciter incipit.

¶ Dominica in Septuagesima. De facilitate bonorum operum seu leue operandi ppter quā peccatores ad priam redire debent. Sermo. i.



VLti sunt uocati pauci uero electi. Habemi hec uerba Mathei. xx.c. & i euāgelio hodierno. Propter nimiā caritatē suā q̄ diligit deus rōnalē creaturā nō desinit uocitare miseros pēcōres post lapsum atq; ruinā peccati ut ad eū redeant p priam. Monet eos & expectat blāde misericordiā multisq; modis attrahit & alliciat dies ut no deperent sed currāt cōsidentes ad fontē clementie sue. Pleriq; uero negligūt renuūtq; obedire uocanti suauissime existimantes opa bona in qbus penitētes exerceri oportet nō solū difficilia & dura sed eo impossibilia. Quo errore firmato in eorum mente licentiā i malo pleuerādi susceperunt indies q̄ deteriores fiunt. Quapter existimauimus fructuosissimā facere si apuero quta sit ad bñ operandum rectēq; inuendum facilitas & suauitas. Vnde i hoc sermone ad excitanda corda dura peccatorum quos deus uocat ut p penitentiam electorum numero ascribant de facilitate bonorum operum ero uerba facturus quoniā sapientissimus mundi redemptor i themate iam pposito explicat manifeste tarditatem remittentium qbus salus esse non potest asserens multos fore uocatos electos uero pauces. Quia pauci sunt fortes animo ad uirtutum opa aggredienda. qbus facilitatē actuum uirtuosorum cōtendam dixi maxime propter tria.

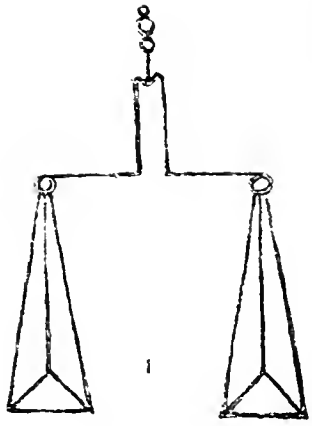
Primo ppter cām originalem. Secdo ppter adiutorū diuinale. Tertio ppter p̄miū eternale.

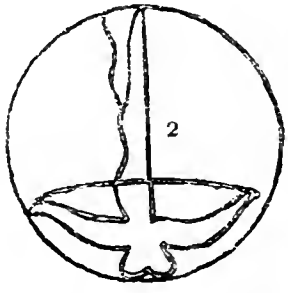
¶ Q facile est unicuiq; operari bonum propter causā originalem que est hominis uoluntas libera que non cogitur. Capitulum i

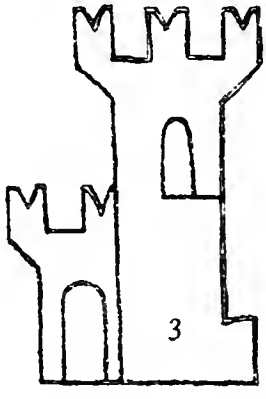
PRimo oīndo facile esse unicuiq; operari bonū ppter cām originalē Nam si recte cōsideremus unde ē q; aliq; boni aliq; mali sint. nōnulli recte nōnulli uero pniciosissime uiuāt inuenietur ppfecto id puenire ab uniuscuiusq; libero arbitrio & spontanea uolūtate. Hoc asserūt oēs sapientes siue phi siue sancti. Vñ Aristo. ethicorum. c. vii. ait. Iustū operari omne uolūtariū ē Et in iii. ethicorum. Virtus uoluntariū ē & nihilminus & malitia uoluntariū ē Et ibidē. Bīus ingratitudinē uolens est. Et Seneca li de moribus ait. Omne peccatū actio ē uolūtaria. Et idem ad Lucillū. Valentior omni fortuna animus ē & in utrāq; ptem ipe res suas ducit bēneq; ac miserē uite sibi cā est. Et Salustius in iugurtio. Dux atq; imperator uite

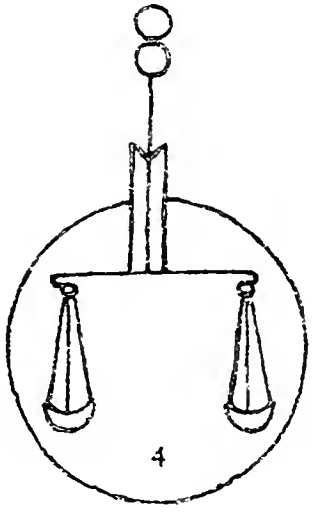
L. Coelii Lactantii Firmiani diuinarũ inſtitutionũ aduerſus gentes liber primus de falſa religione ad Cõſtantinũ impatorem. Quanti ſit & fuerit ſemper cognitio ueritatis: & q; nec ſine religiõe ſapientia: nec ſine ſapientia ſit probanda religio. Ca. primum

MAgno & excellenti ingenio uiri cũ ſeſe doctrinę penitus dedidiſſent: quicquid laboris poterat impẽdi: cõtemptis omnibus publicis & priuatis actionibus: ad inquirendę ueritatis ſtudium contulerunt: exiſtimantes multo eſſe pręclarius humanarũ diuinarũq; rerum inueſtigare ac ſcire rationẽ: q̃ in ſtruendis opibus aut cumulandis bonoribus inhęrere. Quibus rebus quoniã fragiles terrenęq; ſunt: & ad ſolius corporis pertinẽt cultum: nemo melior nemo iuſtior effici poteſt. Erant quidem illi ueritatis cognitiõe dignißimi: quam ſcire tantopere cupiuerunt: atq; ita ut eam rebus omnibus anteponerent. Nam & abieciſſe quoſdam res familiares ſuas & renunciaſſe uniuerſis uoluptatibus conſtat: ut ſolam nudamq; uirtutẽ nudi expediti; ſequerẽtur. tantum apud eos uirtutis nomẽ & auctoritas ualuit ut in ea omne ſummi boni pręmium predicarẽt. Sed neq; adepti ſunt id quod uolebant: & operam ſimul atq; induſtriam perdiderunt: quia ueritas ideſt arcanum ſummi dei qui fecit omnia: ingenio ac propriis non poteſt ſenſibus comprehendi. alioquin nihil interdeum hominemq; diſtaret: ſi cõſilia & diſpoſitiones illius maieſtatis eterne cogitatio aſſequeretur humana. Quod quia fieri non potuit: ut homini per ſeipſum ratio diuina noteſceret: non eſt paſſus hominem deus lumen ſapientię requirentem diutius oberrare: ac ſine ullo laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius aliquando & notionem ueritatis munus ſuum fecit: ut & humanã ſapientiam nullã eſſe monſtraret: & erranti ac uago uiam conſequẽdę immortalitatis oſtenderet. Verum quoniam pauci utuntur hoc cęleſti beneficio ac munere: quod obuoluta in obſcuro ueritas latet: eaq; uel contemptui doctis eſt: quia idoneis aſſertoribus eget: uel odio indoctis ob inſitam ſibi auſteritatem: quã natura hominum procliuis in uitia pati non poteſt. Nam quia uirtutibus amaritudo permixta ẽ uitia uero uoluptate condita ſunt ollã offenſi: hac delimiti feruntur in pręceps: ac bonorum ſpecie falſi mala pro bonis amplectuntur. Succurrendum eſſe his erroribus credidi: ut & docti ad ueram ſapiẽtiam dirigãntur: & idocti ad ueram religionem. Quę profeſſio multo melior: utilior: glorioſior: putãda ẽ: q̃ illa oratoria i qua diu uerſati: nõ ad uirtutem ſed plane ad argutam malitiã iuuenes erudiebamus. Multo quippe nunc rectius de pręceptis cęleſtibus diſſeramus: quibus ad



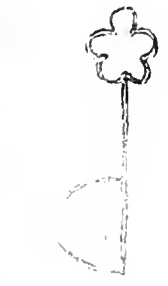


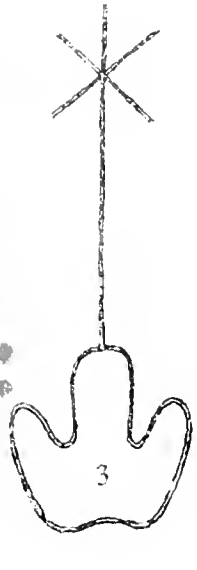




Est enim miserabile hominū
uero boni naturalis inserta
cupiditas, sed ad falsa deuij
citor adducit. Boetius de so
latione iij°. Dicit ibi quo
erbicor. Ibona triplicit sunt
diuisa. Sūt bona exteriora cor
poris & aie. Et bona aie cuiꝰ
mō sunt scientie & uirtutes
solū sunt natura ipsiꝰ hois.
Nā unū bonū hois est boi
apropiatum & in potestate
hois positū. Talia aūt solū sūt bona aie. Non exteriora neq; corporis. exteriora nō. qa talia nō sūt i ptate hois sed fortune q ipsoꝝ ē dña. Et hoc ē quod dicit ibi in de bona fortuna. Sine reis exteriorib⁹ qz dña est fortuna nō omnīo esse felix ē. Cui certa; decordat Boetius de solatione. dum plena fortune. Si tua foret q āmisisse deceat, nullo mō pdidisses hactenus diuine ceraq; talia mei fūt uti. famule mea; cognoscut. mecū abūt. me abiūe discedunt. Hec ergo bona corporis sūt natura bona hois. cū nō sint hoi appropata sed multis alijs ibet ēna. Sola aute; aie bona cuiꝰmōi est ipsa phia sūt i potestate hois posita & sibi appropata. Et hoc ē qđ de illis quodo dicit Seneca in q̄dā epla ad Lucilliū ipin. puoc. is ad phiam. Si magnus es & arbores. si fortis es & leones. si pulcher es & pauones. si uelox es & lepores. si aūt sapiens tu es unꝰ deus in humano corpe labrās. Et in q̄dā alia sic dicēs. Si diues es lauda fortunā. si fortis es lauda naturā. si aūt bonꝰ lauda te ipsū; q̄si bona aie sint in potestate hois posita & aie appropata. Et qa mi bona aie phia ē principalioꝝ punctorū bonū uerū & proprie ipa phia dicitur pot̄ excubi. Inest enī zc. In qbꝰ qđē uerbis Boetius breuit quo tangit. Primo enī tāgit ipsū ad phiaꝫ naturalē indinationē & affectū. 2° tangit ipsū ab ipsa erroneā deuiationē & impedimētū. Primū qđē tangit cū dicit. Inest n. mentib⁹ hominū uera bōi naturalis ista cupiditas. sicsom odē p̄mo cū tulerit. Sed ad falsa deuijs erroꝝ adducit. Secundū autē ibi. Primū enim nobis innotescat ex quo bo. p̄mo ex hois origiali impfectione. 2° ex ipius cum suo fine ultimata iunctione. Primum quidem istoꝝ notat actus uerbal exterminatio cū dicit. Mentib⁹ hominū. Secundū uero nobis insinuat boni naturalis articulatio. cum subdit boni magni. Primo q̄ primū p ex hominis origiali ipfectione. Nā unicuiq; naturalis ipfectio ē naturalis inclinatio & affectus ad suā ppriā pfectionem. Et hoc est qđ dicit phs i p̄mo phicoꝝ in fine. Existe enī q̄dam dīno & optimo & appetibile. s. ipsa forma uel pfectione. aliud quidem huic ordinatus. s. ipsa p̄natio. aliud aūt aptū natū ee appetere & desi-

[illegible] ipm sicom ipsius naturā. sicut [illegible]
[illegible] quemadmodū bobi cetus zc. Alius deres q̄cūq;
modū porcis. Alius lanam quēadmodū pecudib⁹
Boies oibus his denudatos produxit. Tertium
ad aiam nasci ipfectū. Primo q̄rum ad animā
sensituā. 2° q̄rum ad intellectiuā. Quantū ad sē
sitiuam uel appetitiuā. & hoc est quod dicit phs primo
ethicoꝝ. Nō enim tempestiue ad optia. Vitet
aute in his quoddā inane ee qđ iempadueritur
& obuiat rōi appetitus sensituus. Et Horatius dicit
zc. eruditos uiros. Apti natiuus ad tales dationes.
Nā ouis ille est resistere cupie q̄ire. Boni nobis
ex p̄ceptoribus. Et 2° nascit imperfectio quantū ad
aiam intellectiuā. & hoc est qđ dicit phs p̄mo de aia. d
Q est in pma nutritiōe inest potentia talis in qua
nihil est repugnans uel impedimentū. Vnde etiam paulo
ante dicit. dicendū nullā naturā hoīs aie intellectiuā
nutritiā aut hōc qua possibilis uocatur ē & nihil ē
actu eoꝝ q̄ sunt ante suū intelligere. Primus autē
actus ē puatio pfectionis & hoc est natalis ipsius pfectus
Sed homo perficit p philosophiā. perfici enim
quantū ad corpus p phiam p̄tica pducā q̄ sicom
Virgo ē de sancto Vincentio sub. & artibus mechanicis
omnes. sicut nauis. armatura. nauigatio. agricultura
uenatio. textura. medicina. Sed quantū ad aiam
sensituā uel appetitiuā q̄ficit p phiam practicā ac
quam cuilibet ē innatus. Et iam homo negotiū
nō est speculationis grauidet ut bōi famus tue ēnu
erit ut dicit phs zc ethicoꝝ. Virtus aūt ē q̄ bonum
pficit & eius opus bonū reddit ut etiam dicit phs
ibidem. Quantum aūt ad aiam intellectiuā pficit
p phiam speculatiuā. & hoc qđ dicit Comentator.
& aia q̄ qñ hō fuerit pfectus in scientia speculatiua
tūc sibi coniunget intellectus agēs ut forma. & tūc habebit intellectū adeptū. & hoc est ultia. & ppria quam
speculabūt planetas in hac uita. Dicit ideo enim dicit
i. philosophus ethicoꝝ dicēs. q̄ hoc ordinate equoce
re hoīe ignobiliore & pedo p̄fectus speculatiuus.
Apparet igit hois ad phiam ex ei⁹ naturali ipfectione
naturalē indinatio & affectū. Et hoc apparet ex hois cū
sito fine ultimata iunctione qs unusquisq; hois ē
naturalis indinatio & affectus ad illud p qđ obtinet
finē ultio sibi appropatū. nā ultimus finis hois
appropatus est felicitas q consistit in speculatione
sicom pmeuā potentiā. q̄ nobis ē respectu nobilissimi
obiecti quod est deus. sicom qđ dicit phs p̄ x°.
ethicoꝝ sic. n. dicit. Alioꝝ quidem animalium nullū felix
est qa nec aliquā participat speculationis. Inquātū etiā
protendit speculatio & felicitas & quo magis est speculatiua & felicior ecc. Non accidēs sicom q̄ ethicoꝝ
sibi p phiam talē finem acquirit & magis p illā quę
sapia uocat. Et hoc est alioꝝ supra & resistit debilissimi
ethicoꝝ. Et hoc est quod dicit ex q̄ phs & ethicoꝝ
Et hoc est quēadmodū & de. Ala honoratibilioꝝ. & hoc p. Et 2° dico q̄ imperfectio q̄ tāgit
Boetius phia erroneā deuiationē & impedimentū
& ista erronea deuiatio nobis procedit ex tribus. primo
enī ex consuetudinis pruitate. 2° ex nature ferocitate.





In nomĕ dñi nostri Ihesu christi. Amen.
Incipit liber qui dicit Supplementum.

Doma suma que

magistruia seu pisanella vulgariter nūcupat, ppter ei⁹ oprndiositatē apud ofessores ei⁹ius moleunt. Et qa ppter ei⁹ abscisiois ōmutationes numīi in suis quotis repitur corrupta. ac ppter ei⁹ buitatē i pleriq; suis recisionibo valde oubia. ac dilatatiōe z supplemōe ēdigūs. Idcirco ad cōem fim; lucrū ofessor exultarē q̄ā mihi oñs dederit decreui dicta sūmā emendatā ad cōem qtionē reducē. ac ei⁹ buitati q̄ Bui⁹ valuero qō visus fuerit expedire. addendo supplē. vtq addito cognoscat⁹ ireius p̄cipio. A In fine vō. B Ista ex rubro ponet⁹ dicte sūme alphabeticū ordinē sequendo z pagīas in margine p̄tas notādo posit p̄ncipiū cuiuslibet in p̄dicta sūma oputet p̄n capiū p. §. p. Et ppter p̄dicta hoc ep⁹ supplementū appellari potest. B

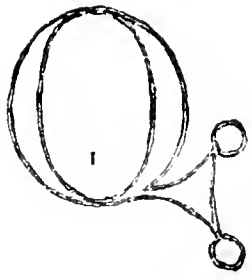
Abbas i suo monasterio conferre pōt suis subditis primā tonsurā z ouos ordines minores. dūmō sit sacerdos. z man⁹ ipsius sit ei⁹ dni morem p̄ciēdo. ex te etam q̄ cū otingat z.69 dis. oīa vide⁹. A. Ordines minores sūt ostiarius. psalmista⁹. z lector at⁹. exorcista. acolitus⁹. z⁹ subdiaconus. Et psalmistatus z lector at⁹ idē sūt ut pōt colligi ex tex-

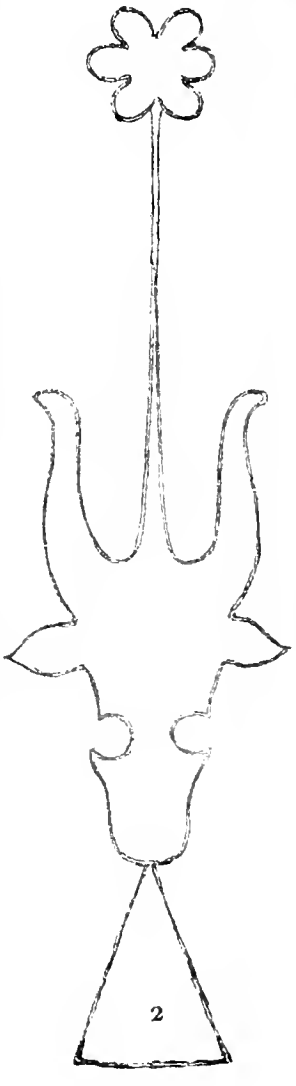
tu z glosa ocī. c. cū otīgat. Abbas aūt conferre pōt lectoratū. ocō. c. cū otingat. z. c. qm̄ osequenti. z hostiariatu; q p̄cedit. z sic istos ouos. cū ad ordines nō sit p̄cedēdu; psaltū. ut extra de cle. psal. pro. c. vno. B Hoc etiā pōt elect⁹ i abbatē si ep̄s differat eū bndicē. ex de supple. ne. pla. statuim⁹. A. Ibi oī. Si ep̄s tertio cū humilitate ac deuotiōe sicut ouenit requisit⁹. abbates bndicere forte renuerit. eisdē abbatibo liceat p̄pos monachos bndicē. z alia que ad offici⁹ huiusmōi ptinēt exercē. donec ipse epi ouitiā suā recogitēt z abbates bndicē nō recusent. B. Alienis aūt oferre non pōt. ex de put. abbates. li⁰ 6⁰. A. Ibi oī. Nec abbatibo licitum sit alios q̄ monasterioz ū suoz ouellis z q ad illa ouolauerīt z in qs ecclesiastica⁹ q̄si epalē iurisdictionē obtinent pmā clericalē oferre tonsurā. nisi eis id oretur ex pleno p̄state sedis indulto. B.

Abbas z quilibet ouentualis p̄lat⁹ regrē te by monachos fugitiuos. A. Addet⁹ eccos. ut in. c. ne vagandi. i. allato. B. Et ad claustz reducē salua ordinis disciplina. ex de regula. ne vagādi. A. Al⁹ incipit. ne teli nosi. vide. i. apostasia 5⁹. §. z⁹. B

Vtz abbas possit licēnare subditos suos ad aliā religionē. Ex⁰ fm Monaldū. pōt qdē licētiare ad equalē religionē de ofensu capli. am nō ad minoz̄ vo nō pōt. ar. 19. q. 3. statuim⁹. iz. q. z. fine exceptōe. De ortiori vo religiōe dic ut i. religio 5⁹. §. p. A. Ex ibi dicīs pōt colligi q ad artiorem pōt licētiare. mīi cederet in gliē iacturam seu infamiā congregatōis vñ retūsit. B. Ad ep̄atū qq; si subdit⁹ eligat. p̄lat⁹ licentiare pōt etiā nō requisito ouentu. ex de elec. si religiosus. i fine. lib⁰ 6⁰. A. Intellige si iam fuerit facta electio. nō aūt electiōi future. ut i cle. fi. ex de elec. ubi oī. Cū cessa religioso a supiore suo licentia ut electioni uł p̄uisioni si quā de ipo otigerit fieri sinū de re possit assensū ambitiōis vitio viā paret nulli⁹ eā existē posse volum⁹ fumitati. B

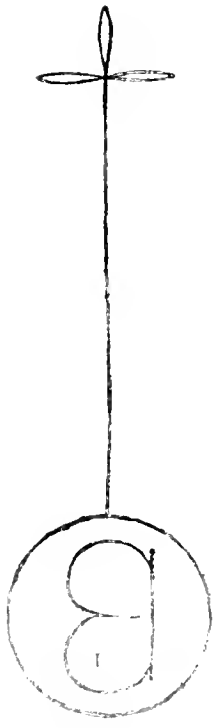
Abbas vn⁹ nō pōt p̄sidē in diuersis monasteriis. ex de relig. do. c. vlē. in fine. A Ibi etiā oī. Ne qs i diuersis monasteriis

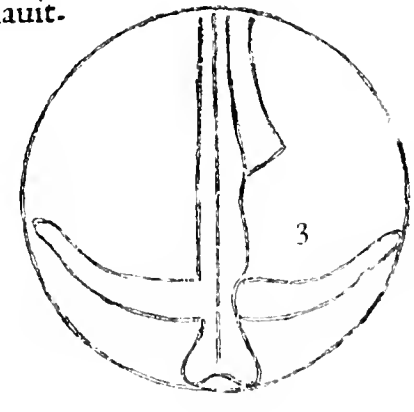




LAERTII DIOGENIS VITAE ET SENTENTIAE EORVM QVI IN PHILOSOPHIA PROBATI FVERVNT.

PHILOSOPHIAM A BARBARIS ĩitia ſũpſiſſe pleriq; autumãt. Nanq; apud Perſas claruiſſe Magos. Babyloniis ſiue aſſyriis eius rei principes fuiſſe Chaldæos: Gymnoſophiſtas Indis Celtis ſeu Gallis Druidas & qui Semnothei appellabantur: qui ut ait Ariſtoteles in Magico & Sotion in uigeſimotertio ſucceſſionis libro: q; diuini humaniq; iuris peritiſſimi: ac præterea religioni maxime dediti fuerunt Semnothei quoq; appellati ſunt: Phœnicem inſuper fuiſſe Ochum & thraca Zamolxim: Libycũq; Atlantẽ. Ad hæc Egyptii Nili filium fuiſſe Vulcanum: eumq; ipſum philoſophiæ aperuiſſe principia. Porro ipſius rei Antiſtites Sacerdotes ac prophetas appellari ſolitos. Ab hoc autem ad Alexandrum Macedonum regem fluxiſſe annos quadraginta & octomilia octingentos ſexagintatres. Quo toto tempore ſolis defectus contigiſſe trecentos ſeptuagintatres. Lunæ autem octingentos triginta duos. Enimuero a Magis quorum principem fuiſſe Zozoaſtrem Perſen memoriæ proditum eſt. Hermodotus quidem Platonicus in libro de diſciplinis uſq; ad excidium Troiæ annos quinq; milia computat: Xanthus uero Lydius a Zozoaſtre uſq; ad Xerxis tranſitũ ſexcentos enumerat annos. Poſt eum autem Magos plurimos ſibi inuicem ſucceſſiſſe Hoſtanas. Aſtropſychos: Gobryas atq; pazatas: donec ab Alexandro euerſum eſt Perſarum regnum. Sed hi profecto dum neſciunt græcorum recte facta inuenta q; Barbaris applicant. Ab iis nempe non ſolum philoſophia uerũ idipſum quoq; hominũ genus initio manauit.





CONCILIATOR DIFFERENTIA
RVM PHILOSOPHORVM : ET
PRAECIPVE MEDICORVM CLA
RISSIMI VIRI PETRI DE AB
NO PATAVINI FELICITER IN
CIPIT : PROLOGVS

Num in omnibus ac omne quod est
optimus pretendere
antea . Deinde ne
rorum medicorum philosophicas illas
rum congressus
fraternas pol
cotus quidam le
primo decimoquo
scribere. Bene ut
uere ac feliciter
appetunt omnes .
Sed hec adipisci
dubie quidem potestas. Hic uero non propter fortunam
quandam aut naturam. Ubi cumulabit premissus natu
rale celidrum ad nutum felicitatem denotat. Quod
dam tamen retinere fortuna seu natura impeditos id
posse minime adipisci. Primum quidem discedens quo
dam bonum, primum omnia. Unde laudatur hec re
plurimum affectum omnis. Clarus autem beatus
esse homo, quia nunc inuenit affirmando de
animalibus. Unde maxime est esse hoc uere ex p
fortuna ac datum. Cum his preclare appetatur mi
me quidem quod hec non oppositus. Omne namque animal
motum petimus beatum ac consolationem tetro .
Est namque letitia quedam anime ultima fm
ultimam perfectam ethicorum beatorum de consolatione
quoque secunda. Beatus dicitur omnium bonorum
aggregatione perfectus . Qualis cunctis hominibus na
tura insitum est : diderium ad sciendum quod beatitu
dine rei ipsum terminatur. Circa ipsa felicitari ap
petitum quoque ultimi perfectum precipue . Adhuc
demonstrat existentia quorum naturaliter illius pra
tica, quoniam proportionata erant principio humani
fecit ea ultimatis causa . Ad hec virtutis solicitudo
omnibus tam . Non paucos uero est huiusmodi spe
rire. Circumuenti in proportione eorum uicissim inali
tis ordinem aperiendo in terra. Deus quoque horum
bonitatis rectitudo ethicus virtutibus meritat principa
tionibus infinitos confusidine possidere non breue .

Quidam namque nō solum corporum anima
naturam nec tantum ferui. Fortunam demum ultimum simili
ter impedimentum in emittatem fore omnibus potentiaa
ne hic oppositi. omnimodo tornatum ac fortunum:
rbete rerum astatur secundo. in qua ita uenefices fi
dicetur esse puto non imerito uendendam . Omnibus
cunctis uita prudentie ac beatitudine bona fallit optima
ta fortuna nebat pratia. Nam ad fidem felicitati immi
stret perfidium quo quanto quali ubi ad quando ex
pedit modificat . Adopetne itaque nobis uirtutis ex
uiteri imagoque ac magis in postera uita ac felicitate po
tes perpetue non unius tantum exemplo uerus ad ope
re cetera aspirantibus in hoc ita prodesse cum scientia
uiuiscane nequaque mortis uinculis astringat . Libru
equidem cōte tere decrem ex problematibus una cum
socio nostro intellectu ingenuū carissimus publice lustris
uiuentigenis tam benis . Quo nempe phorum ac medi

corum tollitur in medicina solertiam ex paretes quod
[illegible] Quia
[illegible] Quia
[illegible] Ipsius
[illegible] ad
[illegible] ac
[illegible] ac
[illegible] ac

QVesta opra da ogni parte e un libro doro
Non fu piu preciosa gemma mai
Dil kaiei dario : che tratta cose asai
Con gran facilita : ma gran lauoro
Qui numero aureo : e tutti i segni fuoro
Descripti dil gran polo da ogni lai :
Quando ti sole : e luna eclipsi fai :
Quante terre se rege a sto thexoro.
In un instanti tu sai qual hora sia :
Qual sara lanno : giorno : tempo : e mexe :
Che tutti ponti son dastrologia .
Ioanne de monte regio questo texe :
Coglier tal frutto acio non graue sia
In breue tempo: e con pochi penexe .
Chi teme cotal spexe
Scampa uirtu. I nomi di impressori
Son qui da basso di rossi colori .

Venetijs. 1476

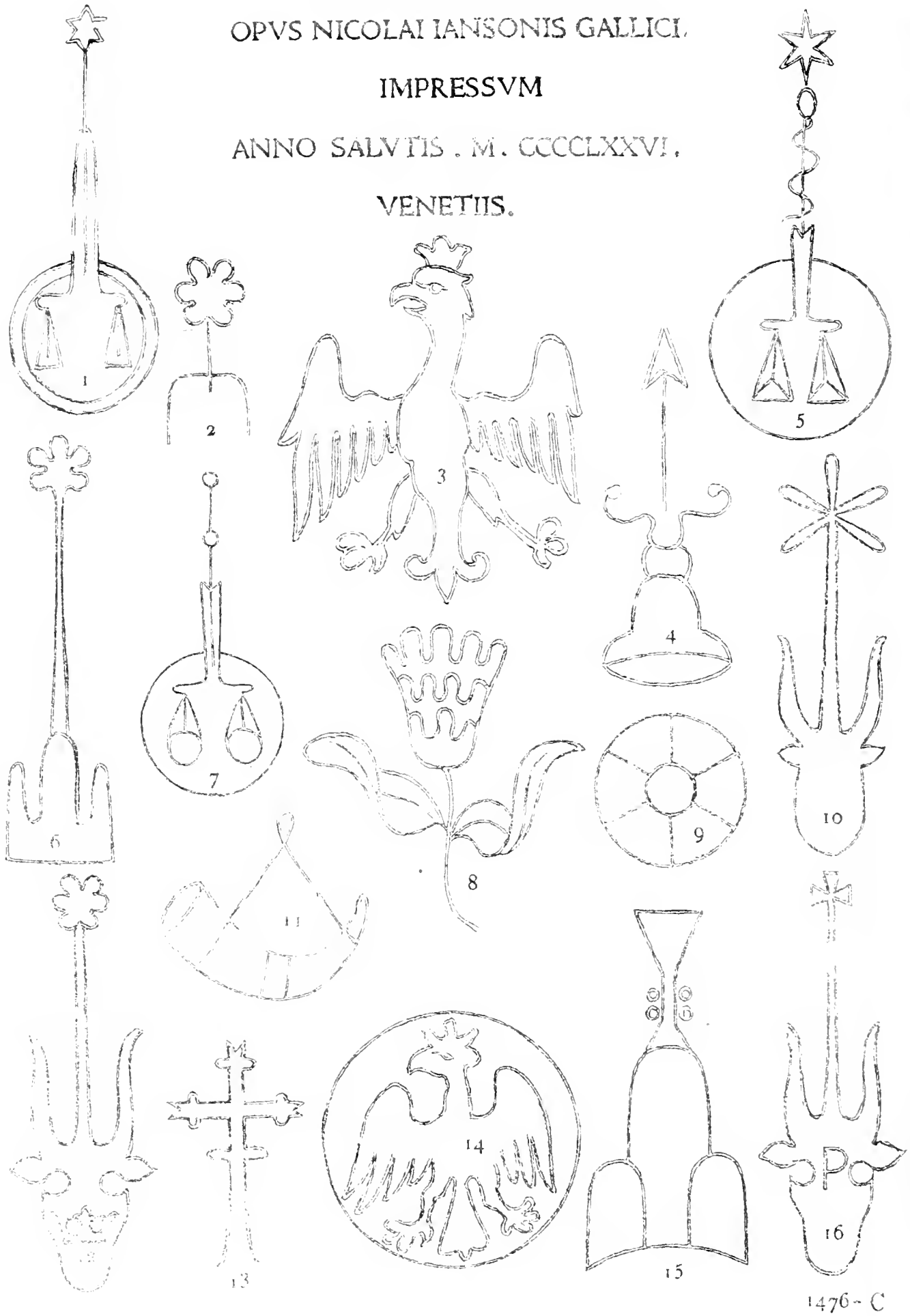
Bernardus pictor de Augusta
Petrus Ioslein de Langencen
Erhardus ratdolt de Augusta

OPVS NICOLAI IANSONIS GALLICI

IMPRESSVM

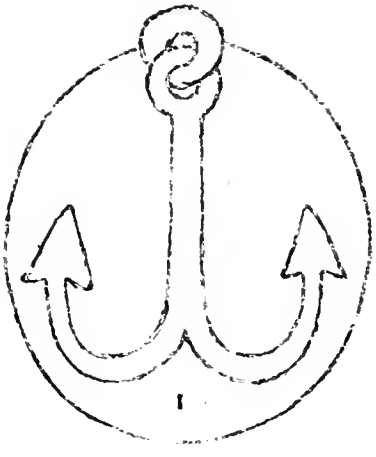
ANNO SALVTIS . M . CCCCLXXVI .

VENETIIS.



P. Candidi in libros Appiani ſophiſtę Alexandrini ad Nicolaum quintū ſummū pontificem Prefatio incipit feliciſſime.

Ppiani Alexandrini hiſtoriā ſeu uetertū incuria: ſeu temporū iniquitate deperditā: & ueluti longo poſtliminio ad nos redeuntē optime: ac maxime pōtirex Nicolae quinte tuo nutu tuoq; imperio e greca latinam facere inſtitui: ut non modo apud noſtros nota eſſet ſedulitas mei obſequij: ſed ad poſteros quoq; uirtutis tuę fama tranſiret. Quid enim dignius tuis meritis impendi poteſt: q̄ ut ij: qui in ſequenti ęuo hęc aliquando legent cum ędificiorum magnitudinem ornatū intuebunt̄: quę ętate noſtra tuo auſpicio confecta ſunt: te Nicolaū eum eſſe intelligant: qui nō minorem in recuperandis libris: q̄ in reſtituendis mœnibus huic urbi adhibueris curam. Et p̄fecto licet illa preclara: & magna ſint: quę manu & arte conſtant: & a plurimis ſummo ingenio diligentiaq; parantur: preſtantiora tamen habenda erunt: quę ſtudijs adiuncta: monumentis quoq; ſeruantur litterarū. Itaq; qui Petri Baſilicę contiguam domum admirant̄ a te ſtructam quadrato lapide: qui Hadriani molem ujciſſim reſtitutā: qui deorū templū ab Agrippa conditū a te ſuffectū ętate noſtra: qui plura alia breui ceſſura uetuſtati ni tua caritas admouiſſet pias manus: eoſdē quoq; admirari cōueniet tot illuſtres libros ad nos tua opera traductos e grecis: nec tuam ſapientiā nomen dignitatē cōmemoratione laudis ſuę immunes preterire: etſi non huius temporis eſſe putem uirtutes tuas elegantiori ſtilo debitas in mediū proferre hoc ſolū dixerim te his rebus geſtis aſſecutum ut uerus preſul digniſſimus princeps haberere. Sed ut ad Appianū redeam Doleo equidē ſumme pater his in libris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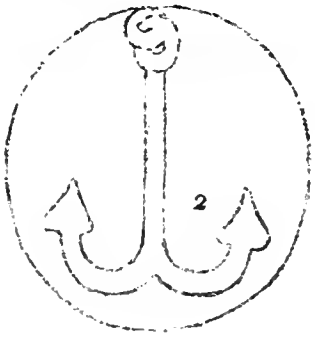
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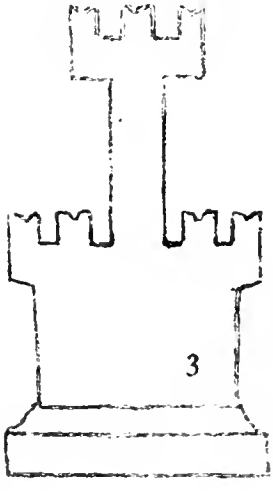
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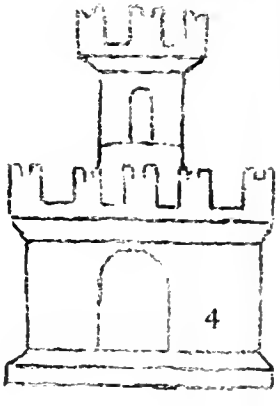

4

Arthorũ regem ut ab Anneo accepimus ſine munere ſalutare nemo poteſt. Ego uero glorioſiſſime rex cum tuam uirtutẽ humanitatẽq; cõſidero tum ceteras naturę dotes: quibus inter ętatis noſtrę principes uel in primis illuſtris es: ſublime ingenium: ſummã caritatẽ: ſummã continentiã nulla ratione adduci poſſum ut non pluris apud te fidem meã eſſe exiſtimem q̃ ullas opes. Quippe cũ te indigentibus & ueluti e naufragio emerſis q̃q̃ ignotis offerre uideam pias manus. Cęteq; nec ſine munere ad te ueni nec uacuis (ut aiunt) manibus tuã maieſtatẽ ſum adoraturus. Nam cũ priores Appiani libros Libycum: Syrium: Parthicũ & Mithridaticũ Nicolao quinto ſũmo pontifici dum i humanis ageret e greco tranſtuliſſem: Reliquos ciuilium bellorum cõmentarios: quę Senatus: populuſq; romanus inuicem geſſit nundũ editos aut perfectos a me ad quem potius mitterem q̃ ad te inuictiſſime princeps: Hiſpanię pariter & Italię noſtrę de-

Anneus Seneca de rege parthorum.

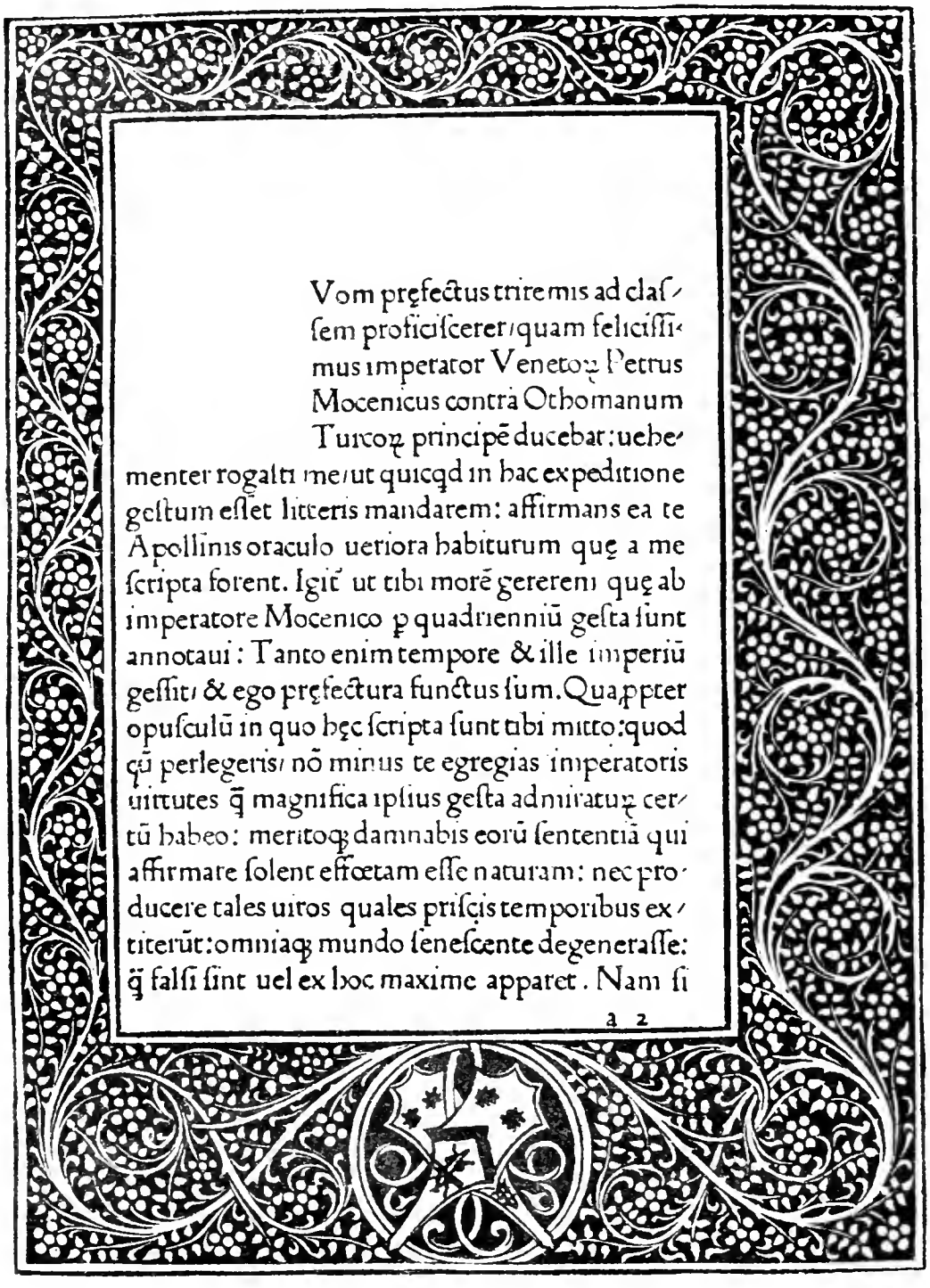
Nicolaus papa quintus.

Libycus.

Syrius.

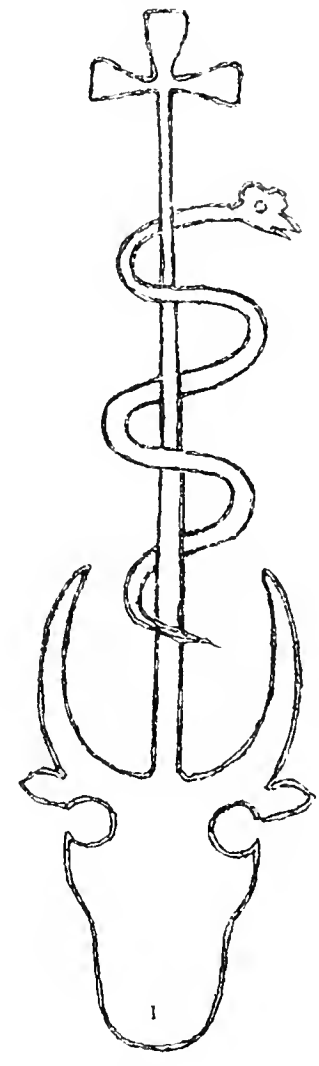
Parthicus.

Mithridaticus.



Vom prefectus triremis ad classem proficiscerer/quam felicissimus imperator Venetoꝝ Petrus Mocenicus contra Othomanum Turcoꝝ principē ducebat: uehementer rogasti me/ut quicqd in hac expeditione gestum esset litteris mandarem: affirmans ea te Apollinis oraculo ueriora habiturum quę a me scripta forent. Igit ut tibi morē gererem/ quę ab imperatore Mocenico p quadriennīū gesta sunt annotaui: Tanto enim tempore & ille imperiū gessit/ & ego prefectura functus sum. Quapter opusculū in quo hęc scripta sunt tibi mitto: quod qū perlegeris/ nō minus te egregias imperatoris uirtutes q̄ magnifica ipius gesta admiratuꝝ certū habeo: meritoq; damnabis eorū sententiā qui affirmare solent effœtam esse naturam: nec producere tales uiros quales priscis temporibus extiterūt: omniaq; mundo senescente degenerasse: q̄ falsi sint uel ex hoc maxime apparet. Nam si

Nōnullę ex Venetis ad munia obeunda ab imperatore eis demandata aberant. Hic imperator inito nauiū numero ad urbē tendit. diſtabat autem millia paſſuū ſexaginta : hora erat diei fere decima. Itaq; tota inſequēti nocte/ aduerſo uento remigando/ hora diei tertia ad littus ubi proximū claſſem appulit. Hinc Victorem Soprantiū legatū cum decē nauibus ut portū oppidi capiat. mittit. Stephano Malipetro altero legato cū reliquis naualibus copijs/ a parte continētis urbem oppugnare iubet. Equitibus mādat ut proximū collem urbi preſidij cauſa capiant. Omnes monet/ eſſent memores priſtinę uirtutis: pugnaturi contra barbarū hoſtē/ imbellem/ atq; impatatū: p religione chriſtiana: ac maieſtate Veneti imperij: oſtendens urbem opulentiſſimā auro/ argento/ preciosaq; ſupellectili refertam. quam ſi caperent/ diuites domū eſſe redituros affirmat. Omnes alacri animo orationem imperatoris accipiunt. Quibus dimiſſis/ ipſe cum legato pontificis/ ac regio duce in naui ſe continet : inde ſi qua neceſſaria poſtea forēt ſubminiſtraturus. Equites ergo uelociſſimo curſu omnia excurrunt. prędam hominū/ ac pecorū agunt: deinde



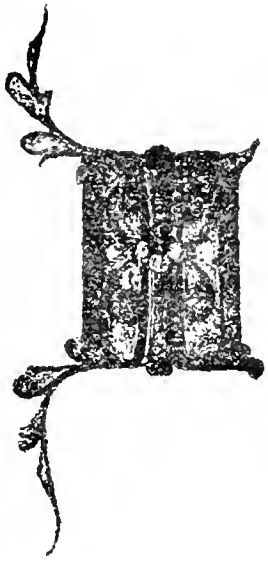
familijs reges conſtituebant. Veneti ex qualibet patricia familia/ modo moribꝰ & uirtute pręſtet: ducem ſuum creant. Nunc ego ſummū immortalemq; deū precor/ uti Mocenicus imperio ſuo rebus bene ac proſpere geſtis rei. p. ſtatū firmauit : Ita nunc etiam princeps atq; dux/ ſuo ductu atq; auſpicijs/ Venetorū imperium longe lateq; propaget.

a ¶ Et morale comitti. hoc in cõpilatione digeſt. fuit dcm̃. nõ qꝛ leges facte fuerunt. qr pagani erant. ut. C. de ucte. iu. enu. l. i. ſic ꝛ alias facit hiſtl. in probe. in prin.

b ¶ Perpetui. ideſt generalis.

c ¶ Et augusti. qr ſp huius propoſitũ dꝛ eſſe ut augeat iperiũ. ly nõ ſp augeat. ſic ꝛ matri monũ indiuiduus coniunctio dr̃. nõ diuidit qñq. ut. C. de repudiis l. cõſenſu. ſed propoſitum cõſideratur. ut l ſti. de pa. po. in prin.

d ¶ Enucleati. per ſimilitudinẽ nocat ip̃o enucleatũ. qõ nobis ẽ tradtũ i libris pãdecta. ſicut enĩ anteq̃ perueniatur ad nucleũ interiorꝛ nucis. unũ onus iſſimũ. ꝛ aliud duꝛ. ꝛ aliõ amaꝛ. ꝛ quarto ad nucleũ dulcẽ peuenitur. ita ꝛ in multitudine antiquorũ librorũ amaritudines inueniuntur. i. diſcordie infinite. Jẽ durũ. i. inique ſnie. ꝛ alie nẽ ſic inique. i quibuſdã locis quedã late bant dulcedines. i. eqſſime ſententie. uelut illas ſtoꝛ ſpias. ꝛ illas dulces ſentẽtias laſtimenas ex aliq̃s excerpſit. ꝛ nobis tradidit legendas. unde ipſe dicitur tradere ſua enucleatum. ſm Jo.



e ¶ Colligi. ex his. i. qõ dixit in prin. põt colligi quis fuerit actor. li ſic cõpilator. qr inſtinianus filius Juſtini. ut inſti. de dona. §. eſt ꝛ aliud. Jẽ que materia. i. ꝛia uetera iura antiquorũ prudentiũ. que intentio. i. ut colligat ius enucleatũ in unũ uolumẽ. Utilitas per ſe patet. qr minori pecũia poterit nũc emi liber iſte. ꝛ qr cuiuſ addiſci põt q̃ alĩ. Cui parti philoſophie ſupponatur. ꝛ qdez erbice qr de moribus tractat hoc uolumen. ſicut alia duo uolumina.

De Juſticia. ꝛ iure ꝛgica.

f Uſt. ſcilicet addiſcendo.

g Drius q̃ noſcat ſubſtantiã iuris per diuiſiones que dicũtur. J. e. §. huius ſtudij. ꝛ q̃ dicit oꝛ. i proprie dicit. i. ſecũdũ ſic: C. de bo. que lib. l. cũ oꝛ. i pri. ꝛ. C. de rap. uẽrĩ. l. § oꝛ. n. rẽ. eõ dicet p oꝛ. ut. C. de cap. ꝛ poſtli. re. l. ſi.

h ¶ Juſticia. eſt nãt a juſticia ſicut a matre ſua. ergo p̃ius fuit iuſticia q̃ ius. ſed cõtra. J. e. iuſticia ubi ius ſuum cuiq̃ trib quo colligitur q̃ ſtati fuit ius poſtq̃ fuit iuſticia. ſed dic am. i hominis meritũ. uel dic prout in actione ꝛ obligat dicto ius a iuſtitia appellari. ſi enĩ ius eſt ars boni ꝛ equi ergo iuſticiam bꝛ matrem. ꝛ hic ſubiit. nam rẽ.

i ¶ Juris ars. hoc põt intelligi tribus modis. Primo ut ſit nãta ius in genere. ꝛ ſic eſt ars. i. ſcientia finita. que artes nã ars eſt o infinitis finita doctrina ſz Põphyriũ. Scilicet quãlibet ſpeciẽ iuris. ut pertinũ. uel cinile. i naturale tui. ꝛ ſic ponitur pro precepto coartante. ſed hoc non p ũte partes iuris non ſunt artes, ſed artis partes. Uel tertio artificiũ. nam auctor iuris eſt homo. iuſticie deus. ꝛ q̃ ſi ꝛ equi. i. eius qõ eſt equũ ꝛ utile. ꝛ nõ q̃ aliud eſt bonũ eſt equũ ut dic. eſt enĩ quoddam bonũ ꝛ equũ. ut. J. de aſſe. ꝛ. J. de reg. iuꝛ. iure naturali. in ſi. q̃. eſt tertiũ equũ ꝛ ne ꝛ male dicit. debuit dicere eſt tertium bonum cum equum. ꝛ illud eſt non bonum. ut. C. de pac. conuen. l. eſt et equo equius. ut. J. de fur. ſi ſeruus cõmunis. §. q̃ d

k ¶ Cuiuſ. ſcilicet cuius ſi referatur ad ius hec dictio nomis ponitur ineꝛ aut eum ius appellari ſacrum. ſi ꝛ ia q̃ ſacra ſeruandum ſit.

l Sacerdotes. qr ut ſacerdotes ſacra miſtrãt ꝛ pſiunt. m Legum ſunt ſeruantiſſime. ui. C. de leg. ꝛ cõſti. l. leges ꝛ

cuiq̃ tribuit ſacerdos in danda penitentia. ſic ꝛ nos in iudicando ut. J. e. iuſticia. accurſius.

m ¶ Colimus. i. ciuo uoluntatẽ ſeruamus. que eſt ut ius ſuum cuiq̃ tribuatur. ut. J. e. iuſticia. §. primo.

n ¶ Profitemur. ſ. docem̃. Equum ab. ꝛ in Scholis ſm Jo.

o ¶ Illicito. ut in matrimonijſ. ut J. de ritu nupti. ſeniret.

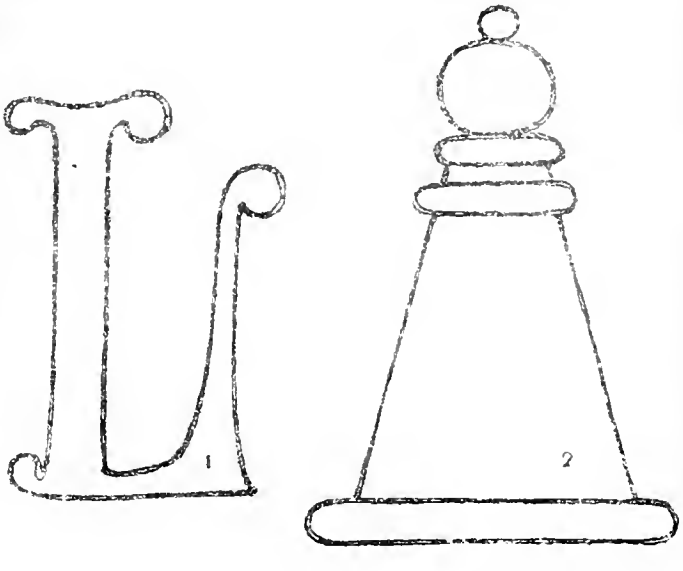
p ¶ Metu pena. qꝛ metu fit quis bonus. ut i tranſactione iurata. ut. C. de tranſac. l. ſi quis maior. J tẽ ubicunq̃ pẽa minus eſt metus multoꝛ. ut. C. ad. l. iul. repe. l. i. primo fit bon? ut. C. pro quibꝫ c. ſerui. pro p̃mio liberi. acci. per totum. ꝛ de ſta. ꝛ ima. l. ut uir tutum. ꝛ de famoſis libell. l. i. ꝛ. J. ad ſtl. l. aĩ pe. §. fi. ꝛ l aũt. de non ali. §. fi. coll. q̃. unde uer ſus. Oderunt pecare bonu uirtuſ amoꝛ. Oderunt peccaꝛ mali formidine pene.

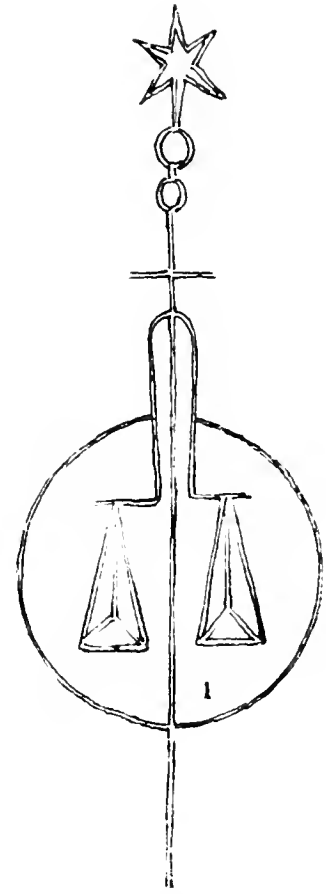
q ¶ Niſi fallor. nullo modo fallimur. nã ciuilis ſapientia uoꝛ philoſophia dr̃. i. amor ſapientie. ꝛ philoa. quõ eſt amor. ꝛ ſophia. ideſt ſapientia. ut. J. de uaĩ. ꝛ extraor. cog. ia §. p inde. licet peritia nõ abdicamus. ut. J. de ua. e. mu. l. i bonoribus. §. philoſophie. ꝛ fauit. C. de dititia. li. toll. l. i. ꝛ. C. ping ualẽte quod agitur. per totum.

r ¶ Duius ſtudij. i. iuris ſtudio querendi duc ſẽ ſpes. prout dicitur peruenit ſpem. nõ prout legiſſe. qua poſita ponitur ꝛ genus. ſed nõ cõuertitur ſm Jo. ꝛ. p. ly q̃dam dicant pla. ite leriſſe q̃ ſpes ſine poſitiones dicerentur reſup q̃bus ip̃o tractat. ꝛ ſam cõſtaret ſpes ẽ infinitas. cum ſuper nullus tractet hoc ꝛa. ꝛ ſuper ſeruis ꝛ liberis. unde reprehendunt cuz ꝛ facit ad hanc. §. infinitũ. de iuſticia ꝛ iure. §. huius.

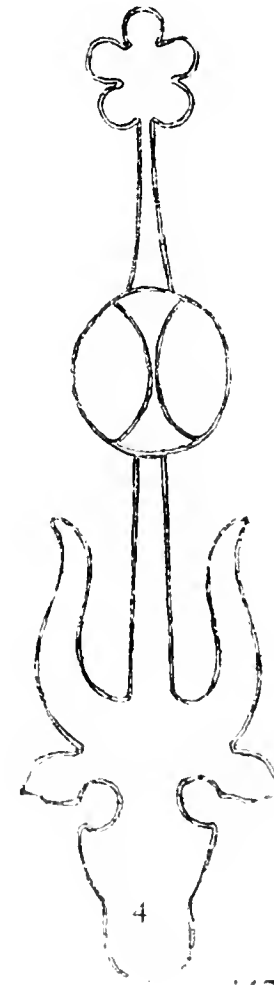
f ¶ Poſitiones. ideſt diuiſiones.

t ¶ Dubitum. ad ſtatum cõſeruandum ne pereat. ſed cuz pu





lo auctore cum li adiuctori del Beato miser Sãcto Marcho gouernatore del nostro ducato: Lo qual per promessiõe de la celestial gratia e a noi dato: & le bataie biadamente compimo: & ordenando la pace cuz rason lo stado de la nostra patria piu honoreuelmente substinemo: Vnde noi leuemo a lo adiuctorio de dio si li nostri animi che noi nõ se fidemo de la possanza nostra ne de li nostri fideli ma referimo ogni speranza ala prouidẽtia sola de la sũma trinitade. Vnde li elemẽti de questo mondo sotto una nuuola & nõ procedudi: & interra la soa dispositiõe e producta. Et per che in le cose non se troua alchuna cosa si studiosa como le uenerabile leze per le quale cose diuie & humane e defese da le rie: & cũ li soi discazimenti ogni malitia se refrena. Estimamo necesario: utile: possibile: & hõesto ad affrezarse a la lor uia che per paura de esse lo ardir humano se refrena & entro lire sia secura la inocẽtia & in quelle rie se refreni lo porier de noser per paura de la pena per le quale leze se rendera etiã dio a zascuno soa ragiõe. Recholiemo tuti li nostri statuti facti da noi & da li nostri predecessori agro padi de tanta confusione che per la soa indebita compositione de obseruatiõe de certe cose lassãdo star le altre spesso li nostri zudesi uacilaua. Per laqualcosa noi Iacomo tiepolo per la dio gratia dose de uenesia sopra cõposition & reformatiõ de li nostri statuti: fessẽo cõuocare li nobili & discreti hõi. Pantalon Iustiniano pieuão de sã polo: Thõao mocẽigo: Zuãe michiele & Stefano badoer: Li q̃li cũ fideltade giõgiando piuso r cose i lo nostro cõune i reformation & stado de q̃llo la soa schiata continuo uiene acresuda: Aliquali noi cõmetessimo confidãdo che secondo la lor florida prouisõe elli do uesse quelli corregerẽ: schiarare: cõponere & far tuto q̃llo che elli co gnoscesseno bisogno ala presẽte opera p ꝓuidẽtia di quali habudo



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po pſſumere queſta eſſer ſta uolũta de alcuna pſona ;E ancora a di uerſi fini li homii diceno parole idigne da eſſer receuute & eſſer au-tẽtecati i tãta coſa quãto e la uniuerſal faculta daicũ in la qual la iuſtitia e rota da la piu parte da queſto mõ p la uia tuortuoſa.

Adi ſopra ſcripto in el grando conſiglio

Conſuetudine in executiõ de le ſñtie ſopra gaſtaldi ꝛc

Nualuit hec cõſuetudo q̃ in executiõe ſñtiaꝝ ſupgaſtaldio i nes ſiue gaſtaldiõeſ & p̃cõeſ eoꝝ expellũt d' poſeſſiõe mul tos poſedẽtes domoſ ſiue p̃dia ãteq̃ illoſ audiãt & intelligãt q̃ titulo & iure poſidẽt ;q̃ meretur cõrectiõez ꝓpterea ſãccitũ ſit q̃ uigore alicui9 ſñtie q̃ nõ ſit de domo predio ſiue re poſeſſa ab aliq̃ qm̃ tales ſñtie ſõt diffinite & ãteq̃ fiãt audiũtur audiẽdi ;nõ poſſit aliqſ de poſeſſiõe alicui9 rei tã in hac ciuitate q̃ extra expelli niſi prius citetur & audiatur ab ſupra gaſtaldionibus.

M cccc Lxxvi adi xx octubrio in el grãdo conſiglio

Sopra il 3udegado de procuratori

Le noto a tuti d' q̃nto momẽto ſia il 3udegado nro d' ꝓcuratori il q̃l ſolo 3udega tute ſõte de otrouerſie le q̃l ũiuerſaliter 3udega ialtri offici & 3udegadi del pala3o nr̃o in mõ che la ma3õ pte de le litte ſportãte ſõno 3udegade al dicto officio & po e neceſſario ꝓueder ꝛ Lãdara la pte che oltra tute altre utilita limitade ai 3udeſi del dito officio hauer debia i dicti 3udeſi de cadaũa ſñtia a le3e terminatiõ che al dicto officio ſera oteſtade e che oꝑhenderão da ducati 200 i 3oſo ducato ũo ;& q̃lle da ducati 200 i ſuſo ducati do de chadaũa ſñtia nõ poſẽdo paſſar la ſũa d' ducati do.le ſñtie facte otra cõeſſa rie;gouernatiõie forniſõ al dicto officio ſera oteſtade hauer debia diſti3udeſi duc. ũo p cẽto e nõ piu;& pche le coeſarie ꝛc nõ pono p la forma de le le3e noſtre tuõ ſñtie uolũtarie.sia dechiarido che de q̃le cõeſſari o cõitenti oſeſaſſẽo el debito o dirão cõe iſoleão dir fiat ius che i q̃ſto caſo diti 3udeſi nõ habião coſa alcũa. La electiõ uere di d cti 3udeſi decetero ſe ſe faci per + mã de electiõ & p ſcru tinio del ſereniſſio miſer io doxe;cõſieri;& caui de xl iquali 3ude ſi ſião tenuti de ꝓuarſe de ãni xxx . Finis .

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Indiuiduc trinitatis nomine inuocato. Psalterij ordo iuxta ritum quem nunc romana seruat ecclesia incipit.

A dominica prima post octauā epiphanie usqz ad septuagesimaz: ⁊ a kalendis octobris usqz ad aduētum subscripta inuitatoria singula singulis dominicis diebus dicuntur: ita tamen ꝙ si oportuerit ultimum repetatur.

Inuitatorium primum. Uenite exultemꝰ domino: iubilemꝰ deo salutari nr̄o. p̄s. Preoccupemus. Inuitatoriū secundum. Preoccupemus faciem domini: ⁊ i psalmis iubilemus ei. p̄s. Uenite. Inuitatorium tertiū. Quoniā deus magnꝰ dominus: ⁊ rex magnꝰ super omnes deos. p̄s. Uenite. Inuitatorium quartum. In manu tua domine: omnes fines terre. p̄s. Uenite. Inuitatoriū quintuz. Uenite adoremus dominum: qui fecit nos. p̄s. Uenite. Inuitatoriuz sextum. Dominum qui fecit nos: uēite adoremꝰ. p̄s. Uenite

Dominica prima post octauā epiphāie. Inuitatoriuz. Uenite exultemus domino: iubilemꝰ deo salutari nr̄o. p̄s. Preoccupemꝰ.

Ab octaua epiphanie usqz ad dominicam primam quadragesime: ⁊ a kalendis octobris usqz ad aduētū domini seus dicitur: Ad nocturnuz.

PRIMO dieꝝ omniuz: quo mundus extat conditus: uel quo resurgēs conditor: nos morte uicta liberet. Pulsis procul torporibus: surgamus omnes ocyus: ⁊ nocte queramus piū: sicut prophetā nouimꝰ. Postras preces ut audiat: suāqz dexteram porrigat: ⁊ expiatos sordibus: reddat poloruz sedibus. Ut quiqz sacratissimo: huius diei tempore: horis quietis psallimus: donis beatis muneret. Iam nūc paterna claritas: te postulamus affatim: absit libido sordidans: omnisqz actus noxius. Ne feda sit uel lubrica: cōpago nostri corporis: ꝑ quā auerni ignibus: ipsi crememur acrius. Ob hoc redemptor quesimus: ut probra nr̄a diluas: uite perennis commoda: nobis benigne conferas. Quo carnis actu exules: effecti ipsi celibes: ut prestolamur cernui melos canamus glorie. Presta pater pijssime: patriqz compar unice: cum spiritu paraclyto: regnās per omne seculum. Amē. Ab octaua pētecostes usqz ad kalendas octobris in dominicis diebus subsequens hy. cum inuitatorio sequente dicitur: Ad noct. Inuitatorium. Adoremꝰ dn̄z: qui fecit nos. p̄s. Uēite. hy.

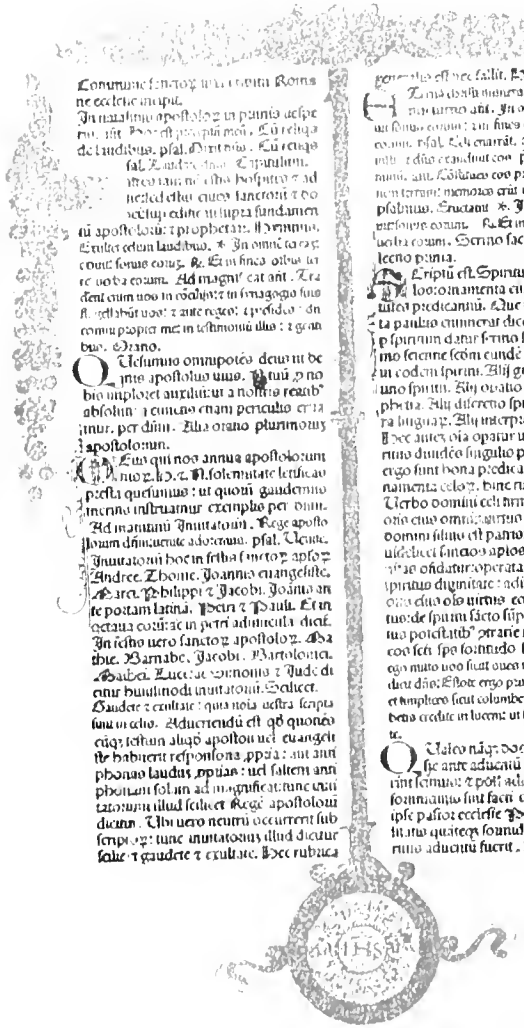
Nocte surgētes uigilemus ōes: semper i psalmis meditemur: atqz uiribus totis dn̄o canamus dulciter hymnos. Ut pio regi pariter canentes: cum suis sanctis mereamur aulaz ingredi celi simul ⁊ beatam ducere uitā. Prestet hoc nobis deitas beata: patris ac nati: pariterqz sancti spiritus: cuius reboat in omni gloria mundo. Amen. In primo noct. de aduentu an̄t. Ueniet ecce rex excelsus. p̄s. Beatꝰ uir. p̄s. Quare fremuerūt. p̄s. Domine quid multiplicati. p̄s. Domine ne i furore. De psalmista. antiphōa. Seruite. domino. Sub dicta an̄t. dicuntur iidem psalmi. Tēpore paschali an̄t. Alleluia. Lapis reuolutus est. Et sub dicta an̄t. dicuntur psalmi totius primi noct. ⁊ sic in alijs noct. seruatur idem ordo.

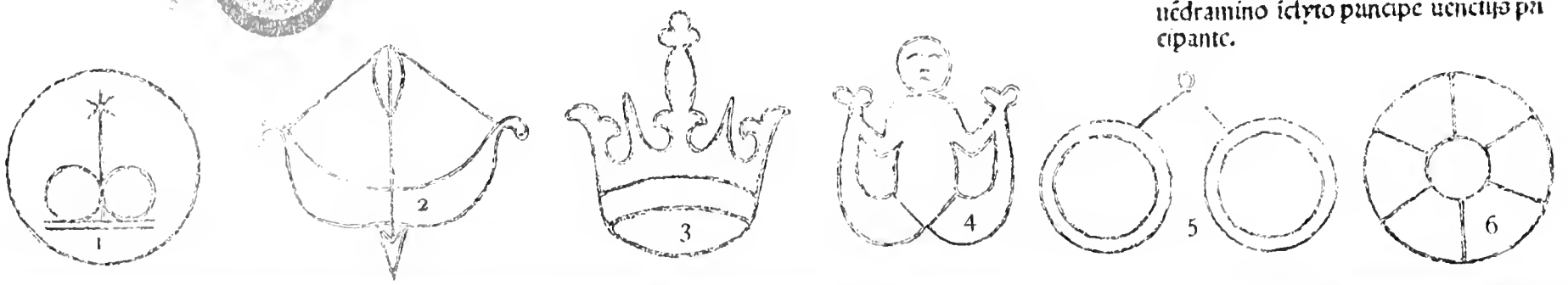
BEATUS uir qui non abijt in ꝯsilio impiorum: ⁊ in uia peccatorū non stetit: ⁊ in cathedra pestilētie nō sedit. Sed in lege domini uolūtas eius: ⁊ i lege eius meditabitur die ac nocte. Et erit tāqz lignuz quod plantatū est secus decursus aquarū: quod fructum suum dabit i tempore suo. Et foliū eius nō defluet: ⁊ oia quecunqz faciet prosperabuntur.

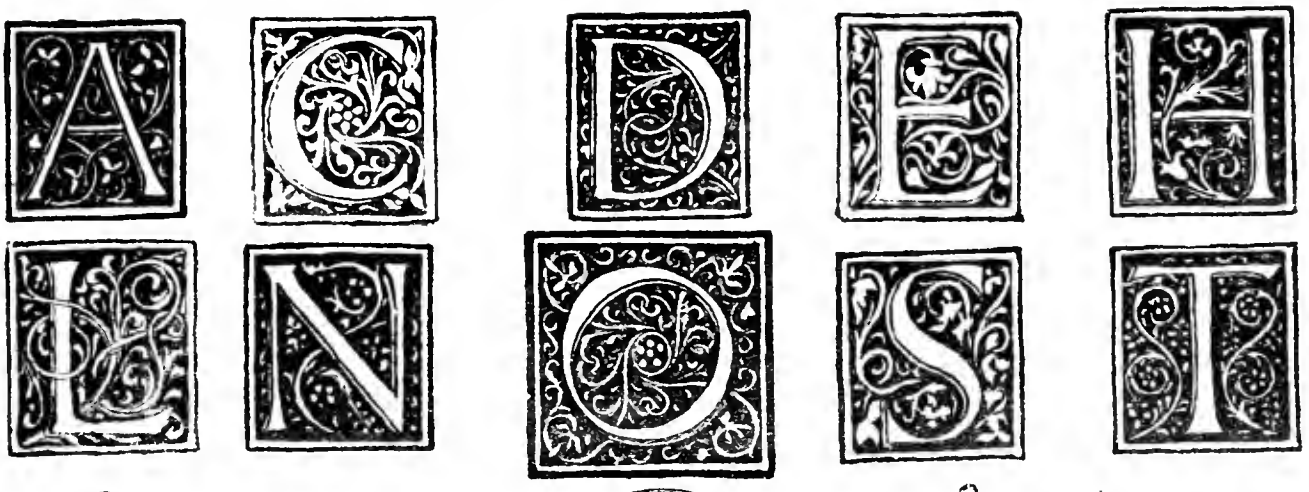
Non sic impij non sic: sed tanqz puluis quē proijcit uentus a facie terre. Ideo non resurgunt impij in iudicio: neqz peccatores in cōsilio iustorum. Quoniam nouit dominus uiam iustorū: ⁊ iter impiorum peribit. psalmus dauid.

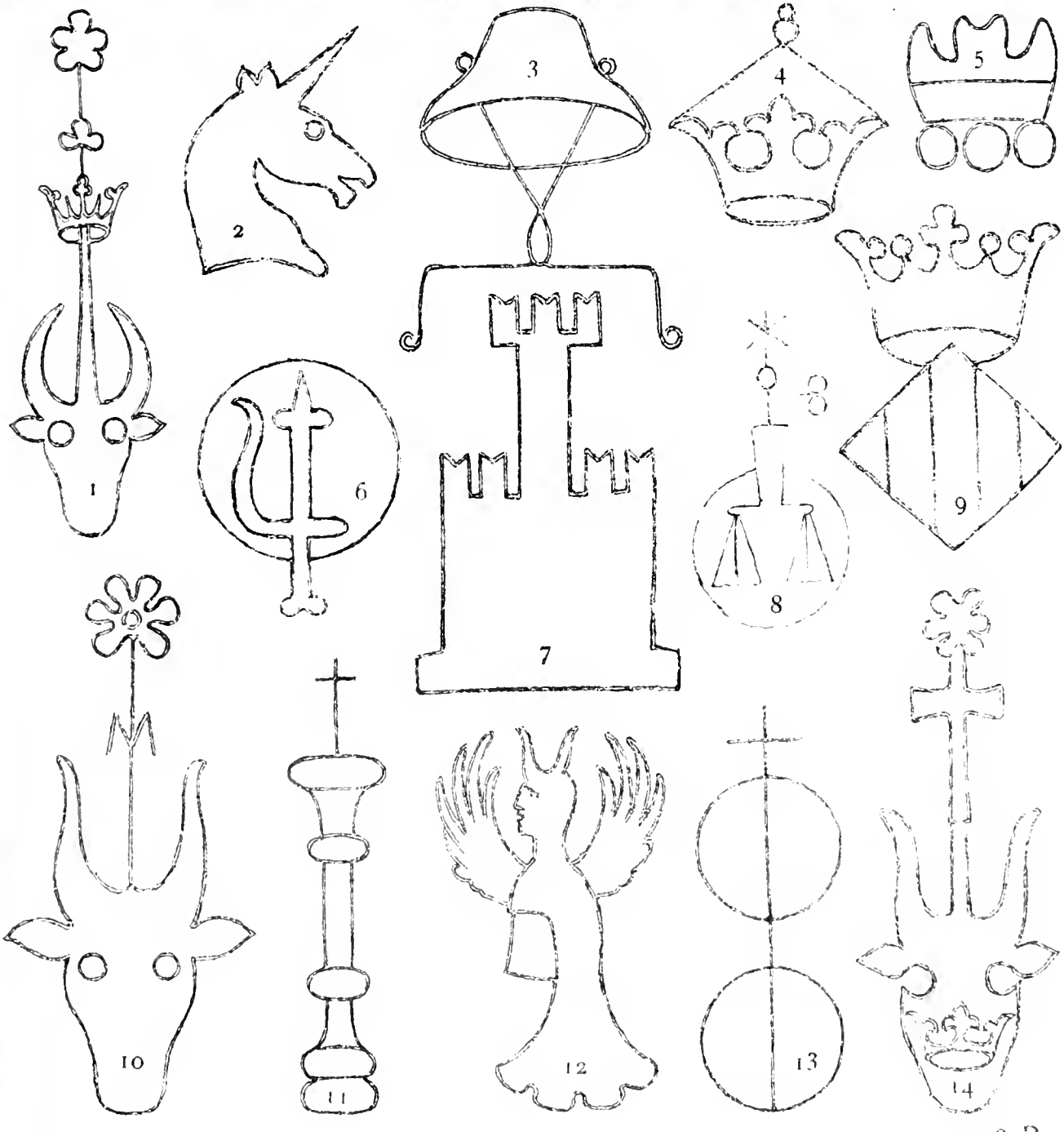
Arce quesо. Quicunqꝫ hec diuina legeris officia: ꝛ hanc nostrã correctionẽ ne prius damneꝭ: quã ꝛ conscientiã tuã recolaꝭ: ꝛ ordinẽ breuiarij diligẽter aduertas. Si quid in psalmis dauinicis pspicies additu cõmutatũ ue: Si qd bis repetitũ: id nobis iscitie nõ ascribas: nã ipressorũ gia hoc actũ est: qui omnibus mõ queãt: more gereꝭ quouis mõ conãt hymnos dñicalia officia ac ferialia cuꝫ suis rubricis, suis locis diligent ut nob de⁹ pstit. Scrutati sum: scũariũ ℟o ubi sctoꝝ gesta narrãt accurate reuoluim⁹: ꝛ eo accuratiꝰ. Quo felicis memorie scri ri Laurẽtij Justiani uenẽti ℙsulis, pto triarche uenetia ꝛ exẽplaria büiꝰ: rubrica ℟o ps ubi icõmũe: de qb⁹ uix scis officiũ agit: ea a nob ꝛ pscripta ẽt castigata. de fine igit qsqs eꝭ: lꝫ docꝰ ꝛ eruditus nos carpeꝭ: ꝓtiꝰ monere satageꝭ: ut euãgelica frenẽ correctõe: Si qd negligẽtia pꝛimꝰ sũ ẽ aliꝰ corrigaꝭ. Et si ñ adeo ipse doctꝰ ẽt carpe desine: ne uidearis eos imitari uelleꝝ optia ut ait ℙlinꝰ mallũt cõtẽnere quam discere.

Ut⁹ opus correctoꝝ ex mag Georgi⁹ de spathariis pbꝝ tioꝝ minimꝰ: ipsiꝰ uero Nicolaus tenson gallicus: hac nãa tẽpestate impssoꝝ pceps: Dõ qdẽ opꝰ impressũ in florentissima urbe uenetia ꝛ est. Anno dñi. ℳ.cccclxxxij. Sisto. iiij. põt. max. rome ℙetri sedẽ regẽte. Andrea mẽdramino ictyto puncipe uenetijs principante.





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Incipit epl'a sācti Hieronymi ad paulinum pbr̄m de ōib⁹ diuine historie libris Capl'z. I

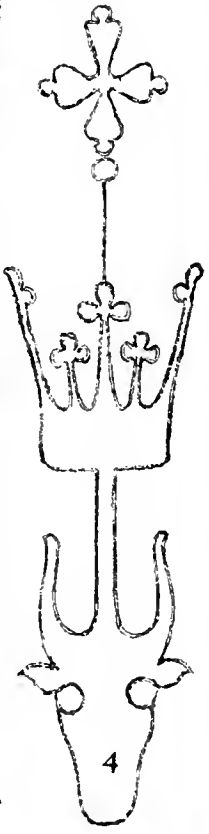
Rater ambrosius tua mihi munuscula p̄ferens ōtulit simul ⁊ suauissias lr̄as que a principio amicitiarū fidē ꝓbate iam fidei ⁊ veteris amicitie noua p̄ferebant. Vera.n. illa necessitudo ē ⁊ christi glutino copulata: quā nō vtilitas rei familiaris: ñ p̄ñtia tm̄ corpoꝝ non subdola ⁊ palpās adulatio: sed dei timor: ⁊ diuinaꝝ scripturaꝝ studia cōciliant. Legimus in veterib⁹ hystoriis quosdam lustrasse prouincias: nouos adiisse ppl'os: maria transisse ut eos quos ex libris nouerant: corā quoqz viderēt. Sic pythagoras memphiticos vates: sic plato egyptuz et archytā tarētinū: cāqz orā italie q̄ quōdā magna grecia dicebat: laboriosissime pagrauit: ut qui athenis magister erat ⁊ potēs: cuiusqz doctrinas academie gymnasia p̄sonabant: fieret peregrin⁹ atqz discipulus malens aliena verecūde discere: q̄z sua ipudēt ingerere. Deniqz cū lr̄as quasi toto orbe fugiētes p̄sequit captus a piratis ⁊ venundatus tyranno crūdelissimo paruit: ductus captiuus vinctus et seruus: tñ qr philosophus maior emēte se fuit. Ad titum liuium lacteo eloquentie fonte manātem de ultimis hispanie galliarūqz finib⁹ quosdā venisse nobiles legimus et quos ad contemplationem sui roma non taxerat: vnius hoīs fama p̄duxit. Habuit illa etas inauditū ōibus seculis: celebrandūqz miraculū: ut urbē tantā īgressi aliud extra urbem quererent. Apollonius siue ille magus ut vulgus loquitur siue philosophus: ut pythagorici tradūt: itrauit p̄sas p̄transiuit caucasuz: albanos scythas massagetas: opulentissima īdie regna penetrauit: ⁊ ad extremum latissimo ut gymnosophistas ⁊ famosissimam iōus mēsam videret ī sabulo. Inuēit ille vir ubiqz qd̄ disceret: ⁊ semp ꝓficiēs semp se melior fieret. Scripsit sup hoc plēissime octo voluminib⁹ philostratus.

II

Quid loquar de seculi hoīb⁹: cuz aplus paulus vas electionis ⁊ magister gētiū q de cōscientia tanti in se hospitis loquebatur dicens: an experimētū q̄ritis eius qui in me loquitur christus: p⁹ damascuz arabiāqz lustratam ascendit hierosolymam ut videret petrum: ⁊ māsit apud eū dieb⁹ qndeci: Hoc .n. mysterio hebdoadis ⁊ ogoadis futur⁹ getiū predicator īstruendus erat. Rursumqz p⁹ annos quattuordecim assumpto barnaba ⁊ tito exposuit cum apl'is euangelium: ne forte ī vacuum curreret aut cucurrisset. Habet nescio quid latentis energie viue vocis act⁹ ⁊ in aures discipuli de auctōis ore trāsfusa forti⁹ sonat. Vñ ⁊ eschines cū rhodi exularet ⁊ legēt illa demosthenis oratio: quā adūsus eū habuerat: mirantibus cunctis atqz laudantibus suspirans ait: Quid si ipsam audissetis bestiaz sua verba resonantem.

III

Nec hoc dico: q̄ sit aliqd ī me tale: qd̄ ul' possis a me audire uel velis discē sz quo ardor tuus ⁊ discendi studiū etiā absqz nobis p se ꝓbari debeat. Ingeniū docile ⁊ sine doctore laudabile est. Nō quid īuenias: sed quid queras consideram⁹. Mollis cera ⁊ a formādum facilis etiā si artificis ⁊ plaste cessent man⁹: tamen uirtute totum est quicqd esse pōt. Paulus apostolus ad pedes gamalielis legem moysi ⁊ ꝓphetas didicisse se gloriatur: ut armatus spiritualib⁹ telis: postea doceret ↄfidenter. Arma.n. nr̄e militie non carnalia sit: sed potentia deo ad destructionem munitio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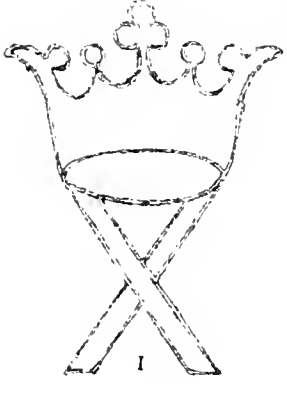
Biblia īpressa Venetiis opera atqz impēsa Nicolai Jenson Gallici

M.cccc.lxxix.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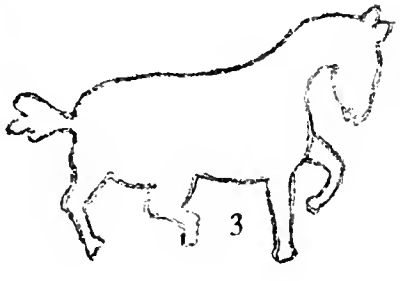
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Incipit [illegible] preclarissimi religiosi fratris Jacobi de Voragine ordinis predicatorum de festis sanctorum.

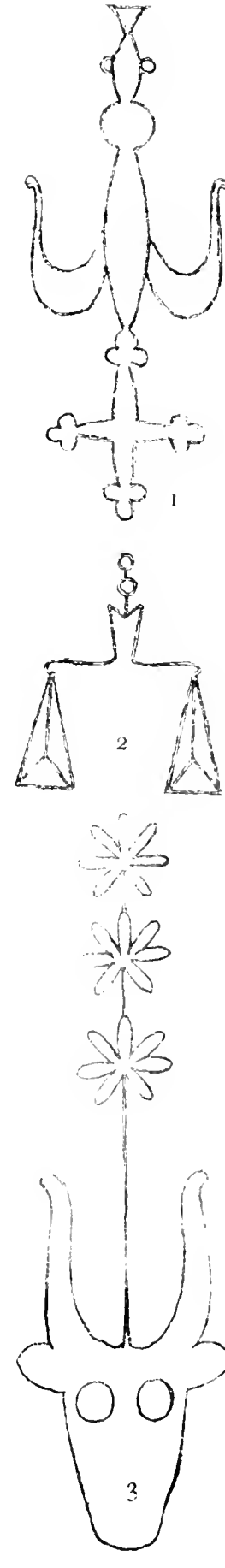
Niuersum tēpus pre

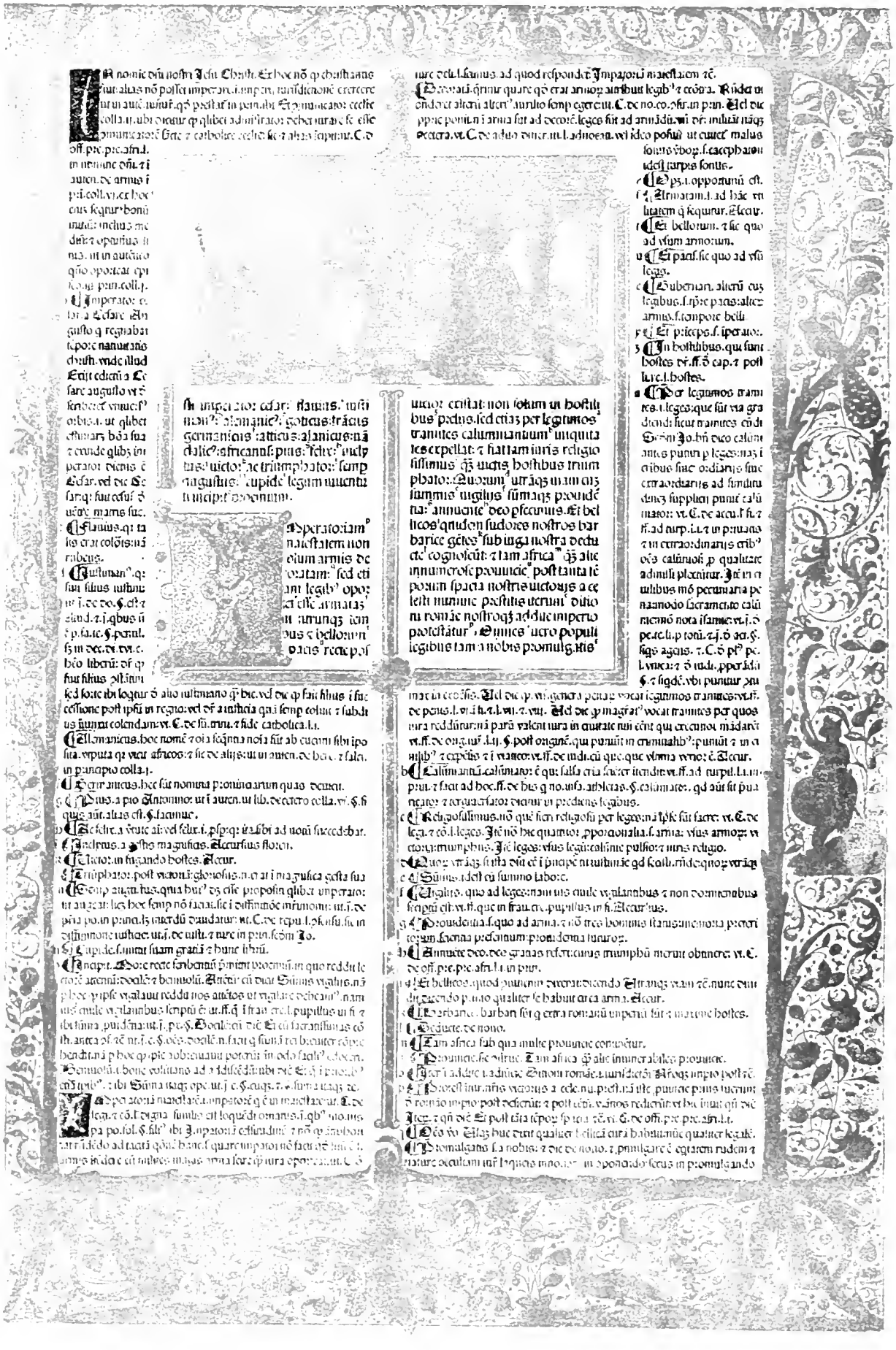
sentis vite decursus in quatuor distinguit .s. tempus deuiatōis: renouatōis siue renouationis: reconciliatōis: t peregrinatōis. Tempus deuiatōis fuit ab Adam post cōm .s. a deo deuiauit: t durauit vsq ad Moysen. Et illud tempus repītat ecclia a septuagesima vsq ad pascha. Vñ t tunc legit liber geneſis: in quo ponitur deuiatio pmoꝝ parentum. Tps renouationis siue reuocatōis incepit a Moyse: t durauit vsq ad natiuitatē dñi nr̄i Jesu christi: in quo hoies per pphetā ad fidem reuocati sunt t renouati. Et illud tps repītat ecclia ab aduētu dñi vsq ad natiuitatē Christi. vñ tunc legit Jsai. vbi de hac renouatiōe aperte agit. Tps reconciliatōis est illud in q̄ p Christum reconciliati sumus: t illud tps repītat ecclia a pascha vsq ad pentecosten. vñ tunc legit apoc. vbi plene agit de mysterio huius reconciliatōis. Tps pegrinatōis est tps presentis vite: in quo pegrini t in pugna semp sumus. Et istud tps repītat ecclia ab octaua pentecostes vsq ad aduētuz. vñ t tunc leguntur libri regū t libri machabeoꝝ: in q̄bus de multiplici pugna agit: per quā spūalis pugna significatur. Tempus aūt id qđ est a natali dñi vsq ad septuagesimā partim ōtinet sub tēpore reconciliatōis: qđ est temp⁹ leritle. .s. a natali vsq ad octauā epiphanie. partim sub tempore pegrinatōis. .s. ab octaua epiphāie vsq ad septuagesimā. Et pōt ḃ accipi q̄druplex tēpoꝝ variatio. Primo penes qnatuor tepoꝝ distinctiones: vt hyems referat ad pmuz: ver ad scōm: estas ad tertiū: autumnus ad quartū. Et rō appropriatōis satis pz. Scōo penes q̄tuor diei partes: vt nox referat ad pmū: mane ad scōz: meridies ad tertiū: vesper ad quartū. Hez aūt ꝑus fuerit deniatio q̄ renouatio: in ecclia potius incipit oia sua officia in tēpore renouatōnis q̄ deuiatōis. .i. in aduētu por⁹ q̄ i septuagesima: t hoc duplici rōne. Primo ne videat incipere ab erroꝛe. tenet. n. rem t no sequitur ordinē tēporis: sicut euāgelista tēpi⁹ facit. Scōo qm̄ per aduētum Christi oia renouata sunt: ppt̄ quod tps id vicit tēpus renouationis. Apoc. 3°. Ecce noua facio oia. Cōgrue igit in hoc tēpore renouatōis ecclia oia officia renouat. Ut igit ordo tēporis ab ecclia distinct⁹ seruet: primo agemus de festiuitatibus q̄ occurrūt infra tps renouatōis: qō tps ecclia repītat ab aduentu vsq ad natiuitatem dñi. Scōo de illis que occurrūt infra tempus qō partim ōtinet sub tēpore reconciliatōis: partim sub tēpore pegrinatōis: qō tps repītat ecclia a natiuitate vsq ad septuagesimā. Tertio de illis que occurrūt infra tps deuiatōis: qō tempus repītat ecclia a septuagesima vsq ad pascha. Quarto de illis que occurrūt infra tēpus reconciliatōis: qō tps repītat ecclia a pascha vsq ad octauā pentecostes. Quinto de illis que occurrūt infra tps pegrinationis: qō tempus repītat ecclia ab octaua pentecostes vsq ad aduentum.

De tempore renouationis: t primo de aduentu domini nostri Jesu Christi.

Huius dñi per quatuor septimanas agit ad significādū q̄ quatuor sūt aduentus. .s. in carnē: in mentē: in mortem: t iudicium. Ultima. n. septimana nō finit: qz sanctoꝝ gloria que dabit in vltimo aduentu nunq̄ terminabit. est etiā q̄ primum responsoriū pme misse aduentus computato gloria pri: quatuor ℟sus continet vt ꝑdictos quatuor aduētus designet. Licet aūt quadruplex sit aduentus: tñ ecclia de duplici. .s. i carne t ad iudiciū: videt memoriā facere fiendi officio ipius tēporis pz. Dic est etiā q̄ ieiunīū aduent⁹ parrum est exultatōis: t ptim meroris. Nam rōne aduētus in carne dicit ieiunium exultatōis. rōne aduentus ad iudiciū dicitur ieiunīū meroris. Et ad hoc innuēdū eccla cātat tūc quedā cantica letitie. t hoc ꝑpter aduētum misericordie. quedā ℣o ꝓponit: t hoc ꝑpter adnentum t euelle iustitie t meroris.

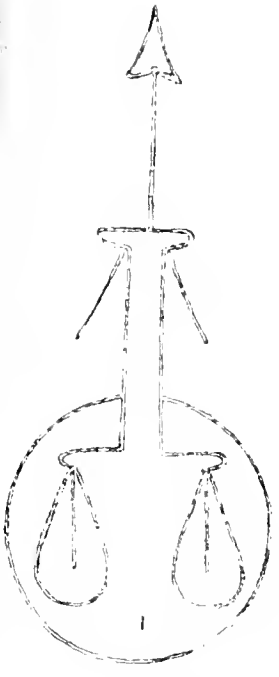
Circa aduētum igitur in carne duo videri possunt. .s. aduenientis oportunitas: t aduentus vtilitas. oportunitas venīdi: attendit p̄ ex parte hois: qui pmo in lege nec quictus fuit perfecte diuine cognitionis. vñ t tunc in pessimos erroꝛes idolatrie cecidit. t iō coactus est timare ac dicere. Non deest qui impleat: sed qui iubeat. Deinde lex aduenit iubens in qua conuict⁹ est de impotentia. Jbi. n. solūmodo est eruditio: sed nō a peccato liberatio: nec p aliquā grām ad bona adiutus. Et iō coactus est mutare ꝓpositū ac dicere. Non deest q̄ iubeat: sed qui implear. Oportune igit fili⁹ dei venit quado homo de ignorātia t ipotentia conuictus fuit: ne fi aīa veniss homo suis me

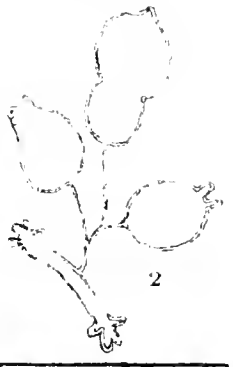


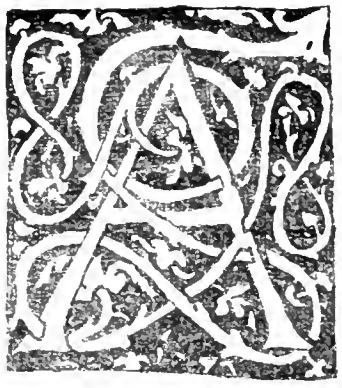


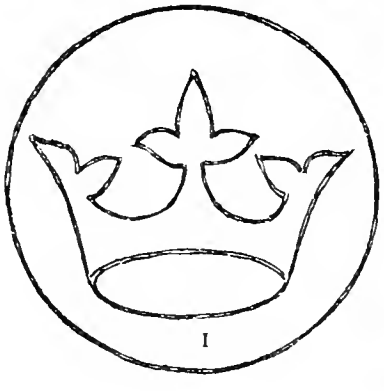
Euerendo in Chriſto

patri ſuo dño Bernardo dei gratia epiſcopo Sabinenſi. Guido de Baiſio bononiē. Archidiaconus ſuus deuotus et capellan' cum recomendatione ſui ymmo ſuiq; hominis ſoſpitatē ac animi ſui lenoa. et debita correctione attendere preſens opus. Juxta beati Ambroſium. Omnis ratio ſuperne ſcientie vel terrene creature in eo eſt qui eſt earum caput et auctor. vt. xxxvij. di. §. ſed cōtra. alias in caput huius etiā. Et vbi ideo caput de eſt quod eſt fundamentū et lapis angularis ibi nullus boni operis edificiū ſapedificari poteſt. vt dicit Grego. i.q.i. ex Paulus. Ad honorem ergo ſumme trinitatis et indiuidue vnitatis patris et filij necnon ſancti ſpiritus. et apoſtolorum principis pectoris mei. et ad laudē et ſtabilitatem vniuerſalis eccleſie ſpōſe Chriſti. quā Chriſtus de' noſter vere fidei rector ſibi vnī deſponſauit et intactam virginē ſeruat. xxvij. di. eccleſie inquā. que etiam irrigatur quattuor fluminibus paradiſi. vt colligatur de conſe. di. iij. eccleſia. necnō ad laudem et memoriā paternitatis veſtre quā largitor cunctorum bonorum multis inſignijs predotauit eo q; ipſam fecerit virtutum operatione preclaram. humilitate preditam. euangelizantem pacem. diſſenſiones et rixas et ſcandala reuſantē vt de ipſa prefagicbat. Hiero. xxiij. di. diaconi ſunt. in prin. Ego qui inter ceteris canonici profeſſores me reputo minimū et proinſuf inſufficientē ad tanta onera ſuppotanda. Confiſus tamen de melliflua largitate illius qui dat omnibus affluēter et nō improperat. i.q.ij. ex pio. Qui dixit. Aperi os tuū et ego adimplebo illud. Qui etiā calculo ſumpto de altari ſorpice tāgit. et mundat labia imperfecti. vt hiſtorice recitat. viij.q.i. in ſcripturis. in fi. non auiditate laudis conſequēde. ſed charitate ſemināde veritatis. xxxij.q.iij. obijcaunt. Ideo vt hume ro onus grande ſubire procurauī ad veritatē ſtudere volentium in aureo volumine decretorū. ad memoriam reducens q; nemo naſcitur ſibi ſoli. ar. ad hoc. viij.q.i. in ſcripturis. in ꝓxta prin. Et ſicut plene nouit veſtra paternitas gemmum doctor aſſeritur quoſdā alloquētes in hec verba. Nolo vos ignorare fratres. quia patres noſtri omēs ſub nube fuerūt. de conſecra. di. iij. nec quēq; arca fi. Sed vbi nox occurrit ignei claritatē nō opponere procurauerūt. multotiēs ignota per ignotus et aliter q; debeant et ponentes. cōra id quod dicit Hiero. q; vino inebriati qui ſcripturas aliter intelligūt q; ſe habet veritas. vt legitur. xxxvij. di. vnic. Et dicit beat' Clemens q; vt ſcripturis non debemus querere ſenſum ex tranenntia ſed ex ipſis ſcripturis debemus ſenſum capere veritatis ita tamē q; vbi quis vera didicerit falſa et ſimulata dedinet. vt. e. di. relatum. Ideo cum maximo ſtudio et labore ipſorum noſtrorū patrum antiquorū et modernoꝝ reuoluēs volumina ſententias textuales. necnon gloſarū cōmunium declarationes. ſupplentiones. necnō quoſdas difficultates elicere procurauī. vnicuiq; reddens quod ſuum eſt. xij.q.ij. cum deuotiſſimā feruidā. et lex ſigna additionibus et gloſarus in hoc opuſculo demōſtrabunt. Et ſi que gloſelle ſeu remiſſiones ſine certo ſigno cōperiantur in eo quod benedicens oro vt veſtra paternitas ſoli principio veritatis dignet aſſerere quod linguas balbutientiū facit diſertas. et per linguas infantiū loquitur veritatē. vt. iiij.q.iij. in fi. §. ſed obijcit. Nā et omnis mundana ſcientia falſo ſibi vendicat quae principaliter qui ſolus prouenit de prouidētia trinitatis. ex cuius p uidentia triumphamus ſi qua vera et ineffabilia promulgamus. ad cuius laudē deſicat omnis caro cum ſit incomprehenſibilis. vt in concilio legit' generali. ex de ſumma. trin. et fide catho. c.i. Sed q̄uis in operibus hominū nil fiat adeo bonum aut lictum aut non poſſit aliqua pernicies irrogari vt ſatis poteſt colligi. xxiij.q.v. de occidendis. in fi. Nā idē pater qui creauit bouem ipſe creauit et aſinos. vt. xxiij.q.iij. qui ſecundū carnē. Tamen quia ingeniolum meum aliter ad culmen non poteſt peruenire veritatis niſi hoc alterius eraſerit lima prauitatis. vt ſecundū Greg. tranſumptiue ſcribitur. vij.q.i. §. cum autem. iuxta prin. intra ſilentii claustra reduci neſcimus. vij.q.i. ibi adunati ad campū certaminis confidenter accedo. vbi certoꝝ patrū ſententias ſeu oppoſitionibus defenſabo cōfidens q; liber tanto ſit gratior et ac ceptior quanto omni pene doctorū a ſtipulationibus ꝓſtat eſſe floridior. ¶ Quem liquidē campum ad veſtre paternitatis gloriā diſpoſui ocreatorum roſarium nuncupare. vt ſicut roſa inter ceteros flores obtinet principatū. ſic noſter certaminis campus preemineat inter alia opuſcula compoſita a modernis. in quo ſuperfluitatibus cauſſis radicitus granū diſcernatur a palea. vinum a fece deſecabitur. et coloum ſeu nonnulla ſermonib' nō attentis meo iudicio ſola veritatis medulla cuius ē anima ſimplicitas continē. Dicam' ergo principio noſtro ſu pſens virgo Maria cui principio. medio. atq; fini aſſiſtere ꝓfunxit Petrus vicari' Jeſu chriſti. Eſtote ergo memores bōeſtatis veſtri et mei aliqñ veſtri capellani. vt p hec et alia bona q̄ feceritis i hac vita. in celo poſſitis cū angelis collocari. Inter quos in futuro iudicio vos requiram. Amen. hoc etiā verum eſt ſine erit. de cōſe. di. ij. reuera. in fi.





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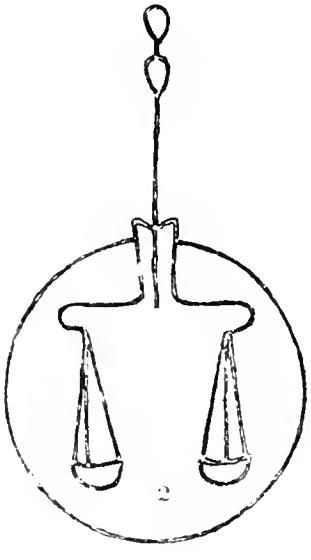
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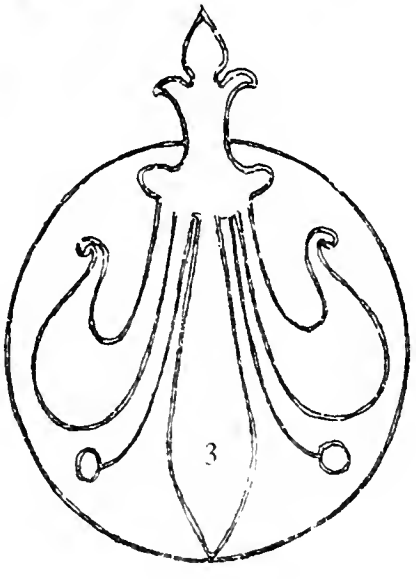
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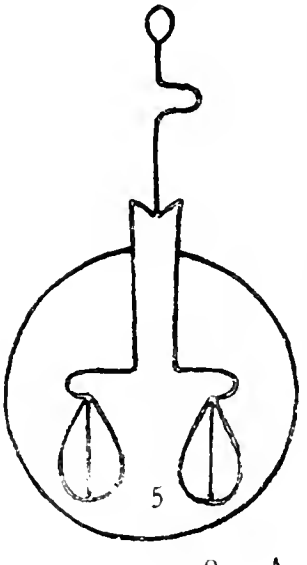
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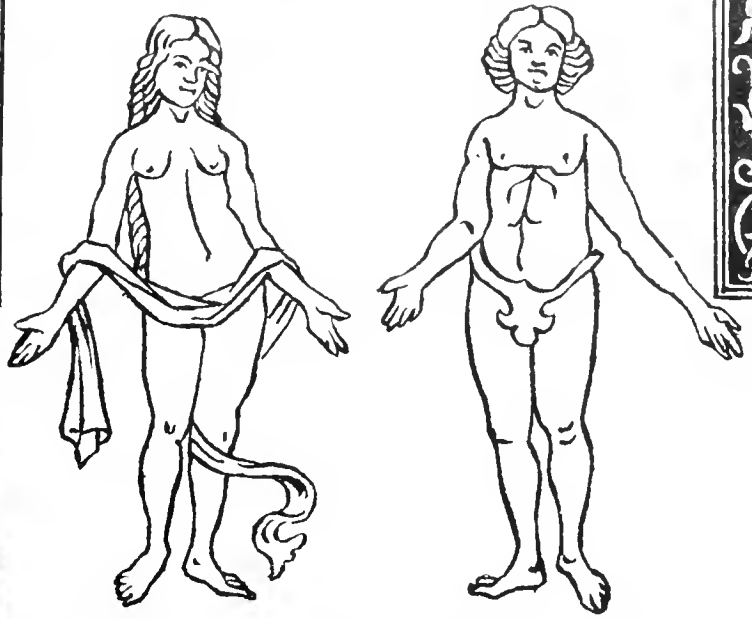
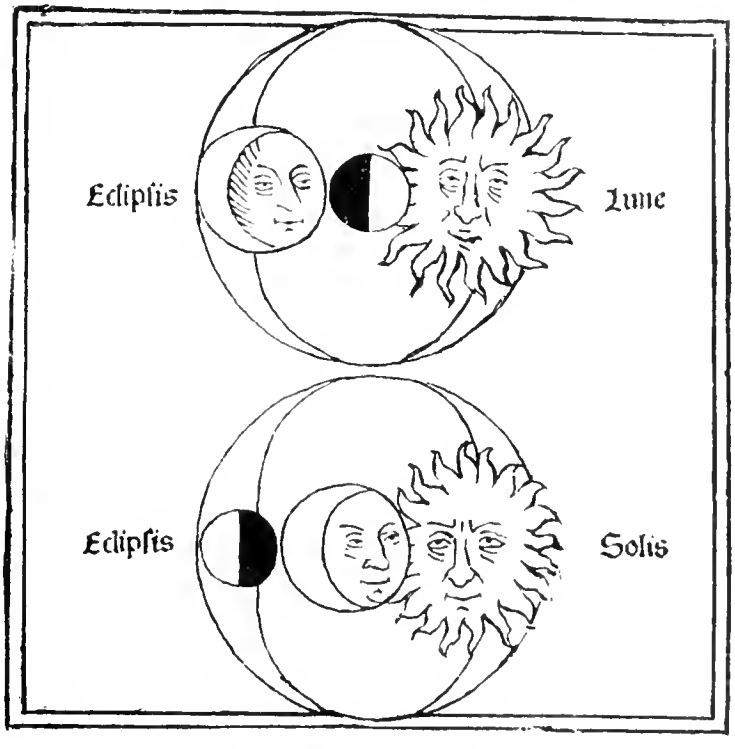
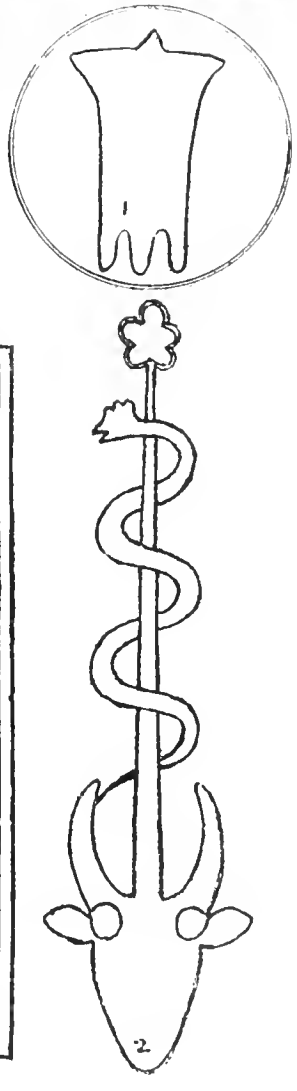
SANCTI DIONYSII





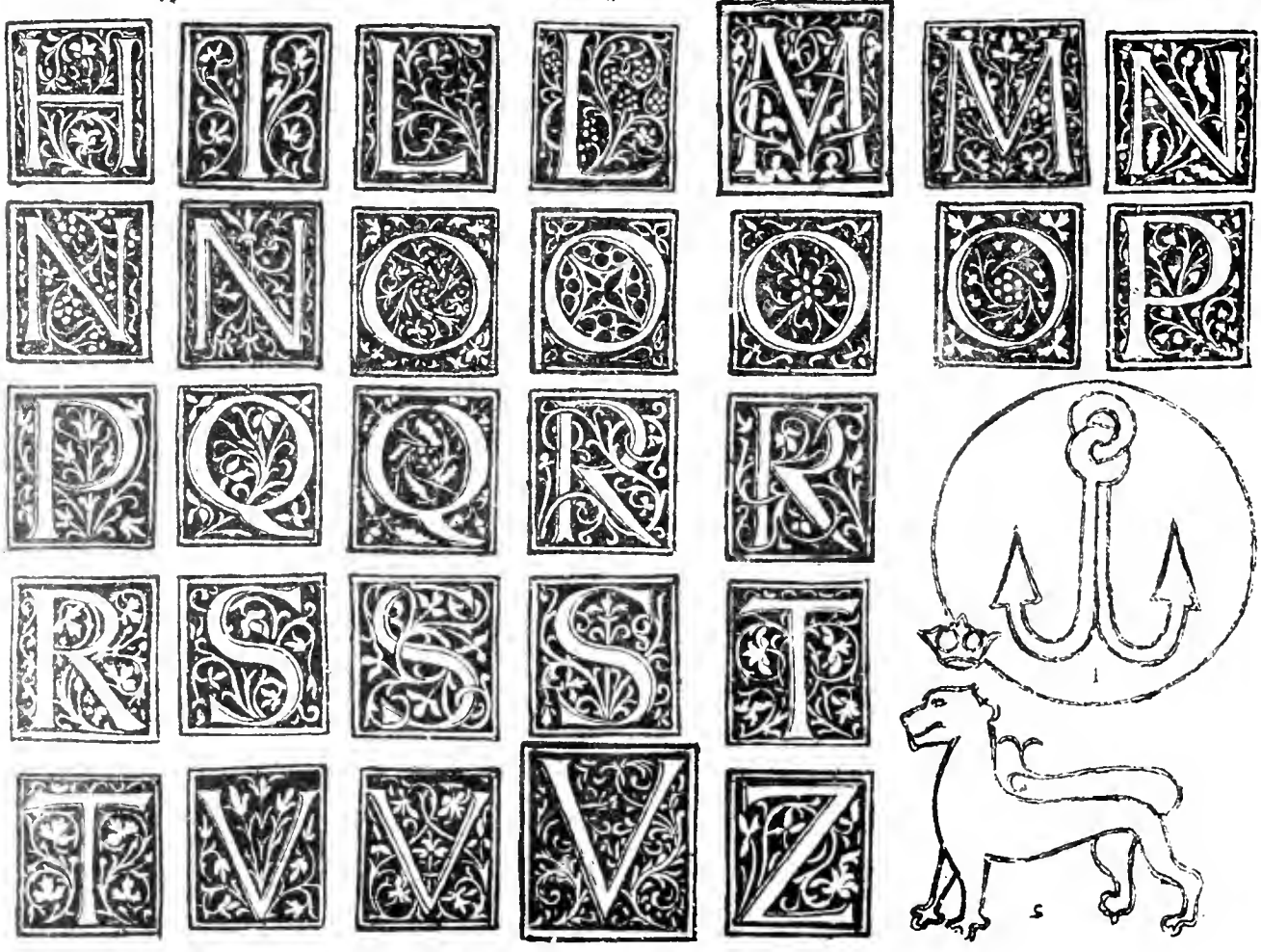


Ferdinando Ongenia Editore.

Clarissimi Viri Iginij Poeticon Astronomicon
Opus vtilissimum Foeliciter Incipit.
De Mundi ⁊ sphęrae ac vtriusq; partiũ declarationẽ.
Liber Primus
Prohemium.

Iginius. M. Fabio Plurimam Salutem

T Si Te Studio grammaticę artis inductũ mõ solũ versuũ moderatione quã pauci ꝑuiderũt: sed historiarũ quoq; varietate: qua scientia rerum ꝑspicit' pręstare video: quę facilius etiã scriptis tuis ꝑspici potest: desiderãs potius scientẽ: q̃ liberalem iudicẽ: Tamẽ quo magis exercitatus: ⁊ nonnullis etiã sępius in his reb⁹ occupatus esse videar: Nemhil in adolescentia laborasse dicerer ⁊ imperitorũ iudicio desidię subirẽ crimẽ: hęc velut rudimẽto scientię nisus: scripsi ad te: Nõ vt iperito monstrãs sed vt scientissimũ cõmonens: Sphęrę figurationẽ: circulorũq; qui ĩ ea sũt notationẽ: ⁊ quę ratio fuerit vt nõ ęquis partib⁹ diuiderent'. Pręterea terrę marisq; diffinitionẽ: ⁊ quę partes eius non habitant': vt multis iustisq; de causis hominibus carere videant': ordine expo/



A Pomponij Mellae Cosmographi Geographia: Prisciani quoqz ex dionysio Thessalonicensi de situ orbis interpretatio.

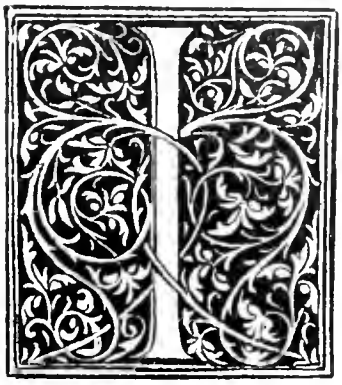
Pomponij Mellae de orbis situ Liber primus.

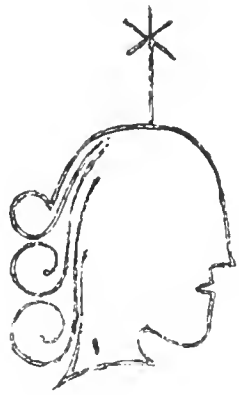
Prooemium.

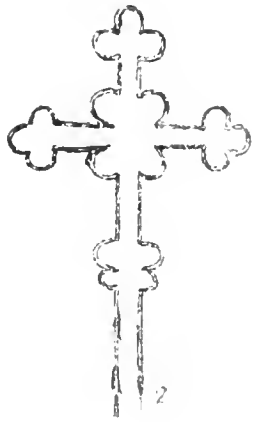
Orbis situm dicere aggredior impeditum opus ⁊ facundię nisnime capax. Constat enim fere ex gentiū locorumqz nominibus: ⁊ eorum perplexo satis ordine: quem persequi longa ĉ magis qz benigna materia. Verum aspici tamen cognosciqz dignissimum: ⁊ quod si non ope ingenij orantis: at ipsa sui cōtemplatione precium operę attendentiū absoluat. Oleam autem alias plura et exactius. Nunc autem vt queqz erunt clarissima e strictim ac pmo quidem: quę sit forma totius: quę maxime partes. quo singulę modo sint: vtqz habitent expediam: Deinde rursus oras omnium et littora vt intra extraqz sunt: atqz vt ea subit ac circumluit pelagus: additis quę in natura regionum incolarumqz memoranda sunt. Id quo facilius sciri possit atqz accipi paulo altius summa repetetur.

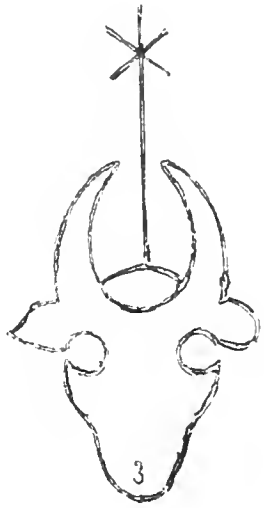
Mundi in quattuor partes diuisio.

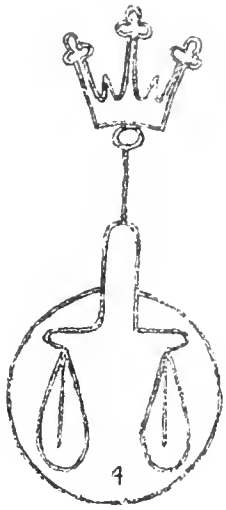
Omne igitur hoc quicquid est: cui mundi cęliqz nomen indidimus: vnum id est: ⁊ vno ambitu se cunctaqz amplectitur. partibus dissert. Unde sol oritur oriens nuncupatur: aut ortus. quo demergitur occidens vel occasus: qua decurrit meridies. ab aduer

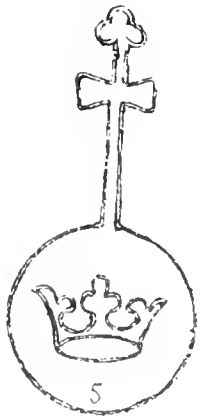


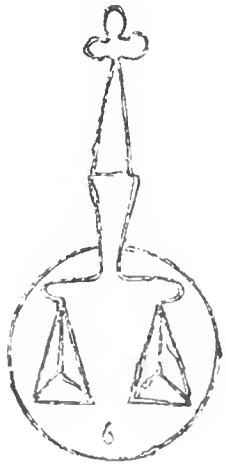


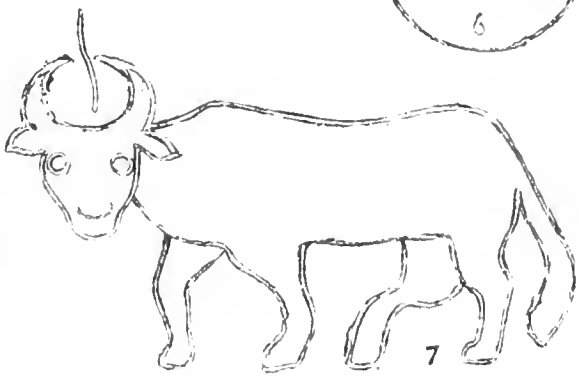


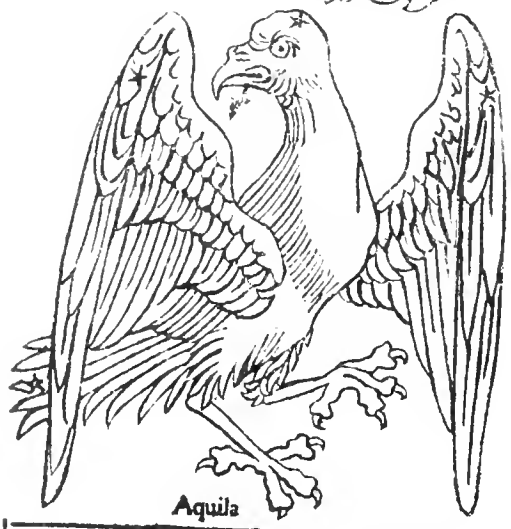




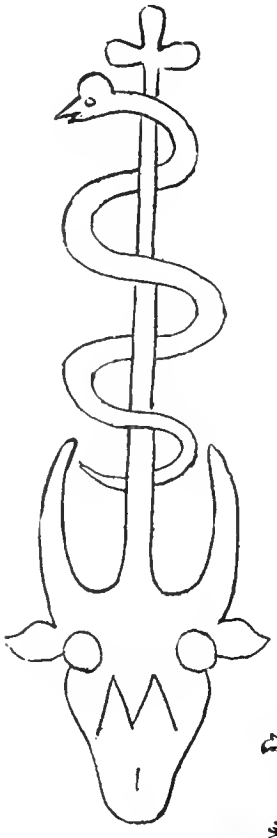


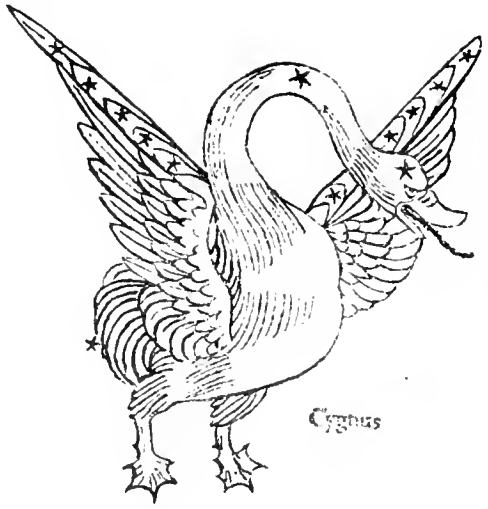






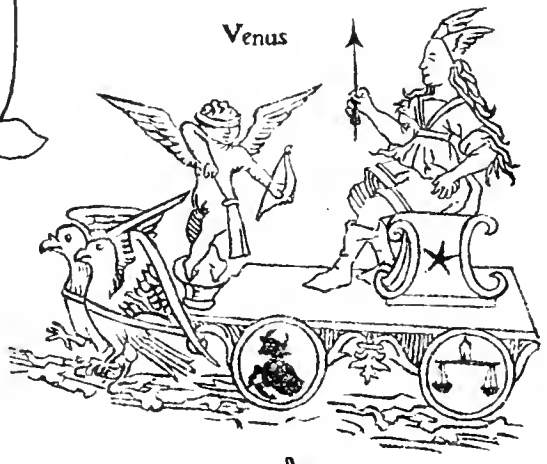
Aquila

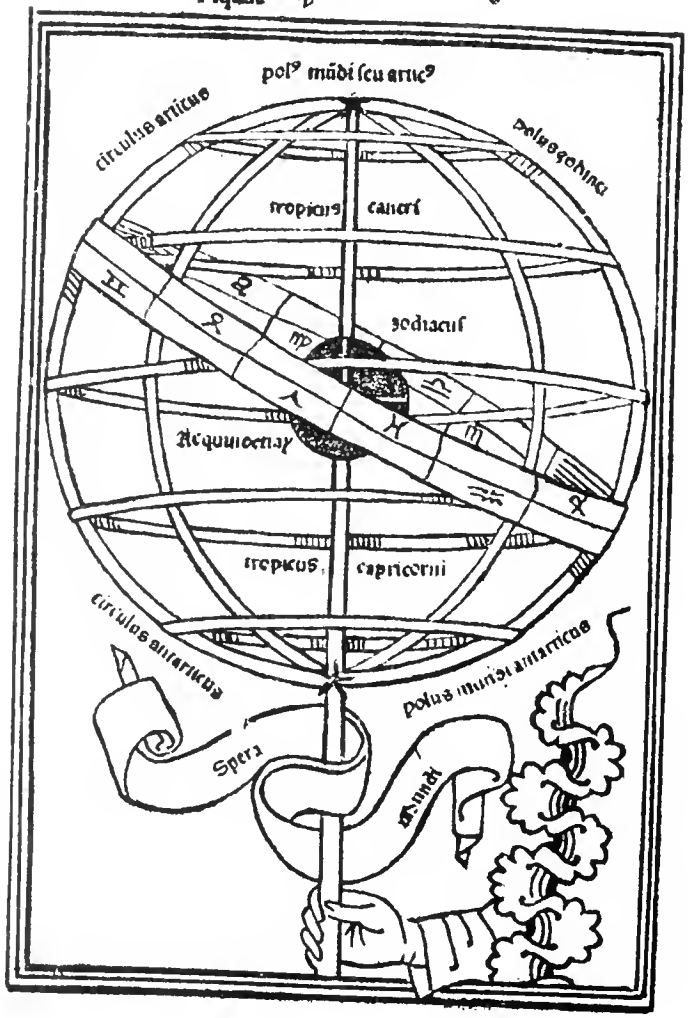




Cygnus

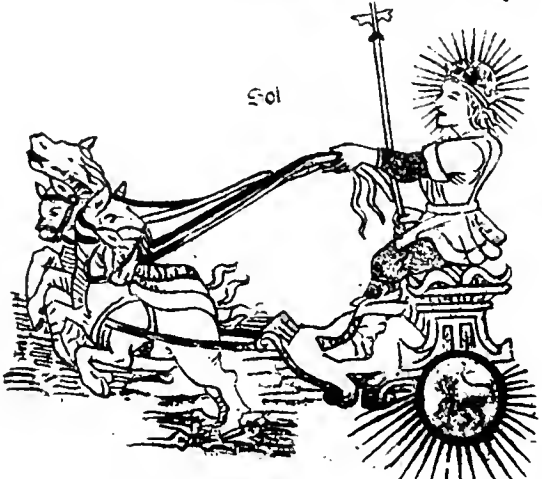
Venus





Mercurius

Sol



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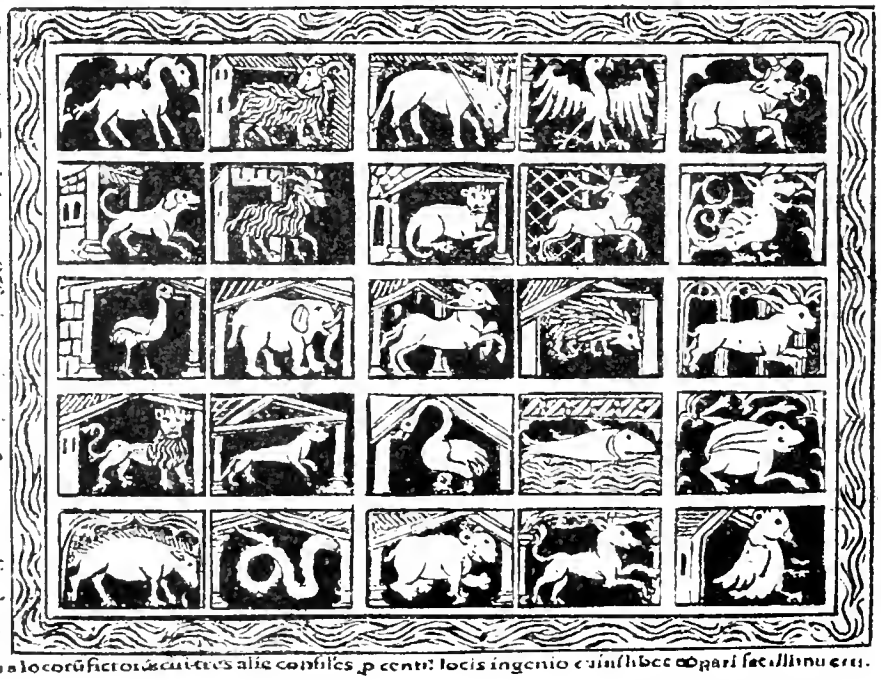
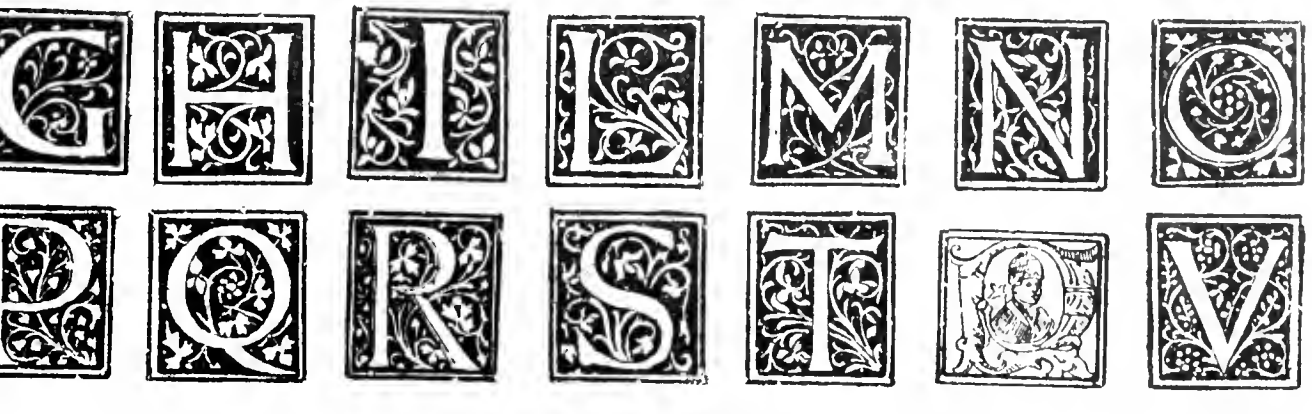


Eibardus Rardolt augustēsis ingenio miro & arte ꝓpolita im/
pressioni mirifice dedit. 1485. pridie calen. februarii. Venetiis.

Figura locorū fictorū cui tres alie consiles ꝑ centū locis ingenio cuiuslibet cōpari facillimu erit.

Incipit epistola beati Hieronymi ad Paulinum presbyterum de omnibus diuine hystoue libris. Capitulum

Frater Ambrosius tua mihi munuscula pferens. detulit simul: ꝛ suauissimas lras. q̄ ꝛ principio: antiquitatē fidē pbate iam fidei ꝛ veteris amicitie nouā pferebant. Vera. n. illa necessitudo est ꝛ xpi glutino copulata: quam no vilitas rei familiaris. nō pūtia tm̄ corpoꝝ nō sbdola ꝛ palpās adulatio: sz dei timor ꝛ diuinaꝝ scpturaꝝ studia ociliant. Legim⁹ in veteris hystorijs quosdā lustrasse puincias. nouos adisse populos. maria trāsijsse vt eos quos ex libris nouerāt. coram quoq; videret. Sic pythagoras mēphiticos vates: sic plato egyptū ꝛ archytā tarētinū: eāq; oīa italie. q̄ quondā magn̄ grecia dicebat: laborioſissime pagūit vt q athēis mgr̄ erat ꝛ potēs. cuiusq; doctrias achadamie gymnasia psonabāt fieret pegrin⁹ atq; discipulus: malēs aliena vere cūde discēdēq; sua impudēter ingerē. Denicq; cuz lras q̄si toto orbe fugientes pseq̄t: capt⁹ a piratis ꝛ rudentissimo parvum ducē⁹ capis: tm̄ qr̄ no bs matei ⁊ eunte



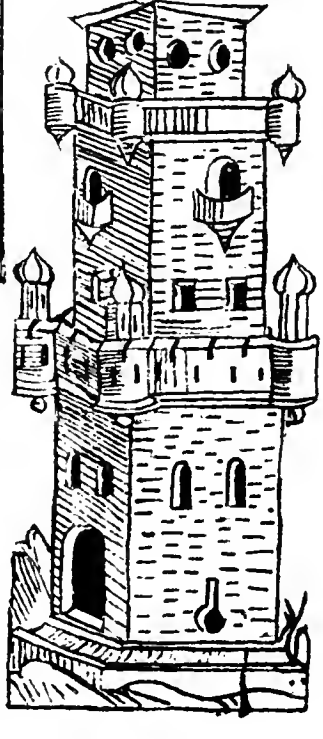
mosissimā solus meusar nut ille vir vbiq; qō disc lio: fieret. Scpsit sap bus philostratus.

Quid loq̄r de se lus vas electic scia tantū in se An expuisse tū q̄ri ei⁹ mascū: arabiāq; lustra vt videret petr̄: ꝛ mani Hoc. n. mysterio hebdo gentiū p̄dicator⁹ instru annos q̄tuordeci assum sunt cū aplis euangeliū. aut cucurrisset. Hz nesci vocis act⁹ ꝛ in aures diu fusa fort⁹ sonat. Sñ ꝛ el ret ꝛ iegere illa demos eū habuerat: mirantib⁹ pirans ait: Quid si ipse ba resonantem?

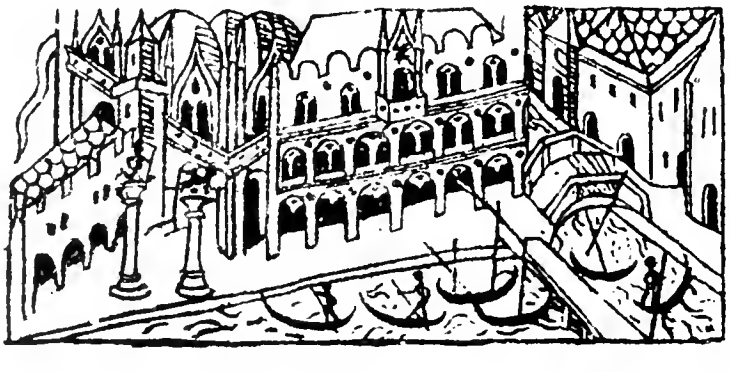
Nec hō dico q̄ possis a me au ardo: tuus ꝛ nob p se. pbari debeat ctore laudabile ē. Non psideramus. Hollis ⁊ etiā si artificis ꝛ plaste tum ē qcqd esse pōt. Ip̄ malichis legē moysi ꝛ p vt armat spūalib⁹ telis Arma. n. nr̄e militie nō deo ad destructionē mu struētes ꝛ oēz altitudin sciaz dei ꝛ captuātes o dū xp̄o: ꝛ pati sbingare theū scribit ab infantia tat ad studiū lectōis n ei p impōez man⁹ pibr ceteras virtutes xp̄i: q̄

Joannes
Lucas
Marcus
Matheus
Data est mihi omnis potestas in celo et in terra. Ite in orbem universum docete omnes gentes.
ad consummationem seculi.

¶ Turris babel.



¶ Venetiarum cultus.



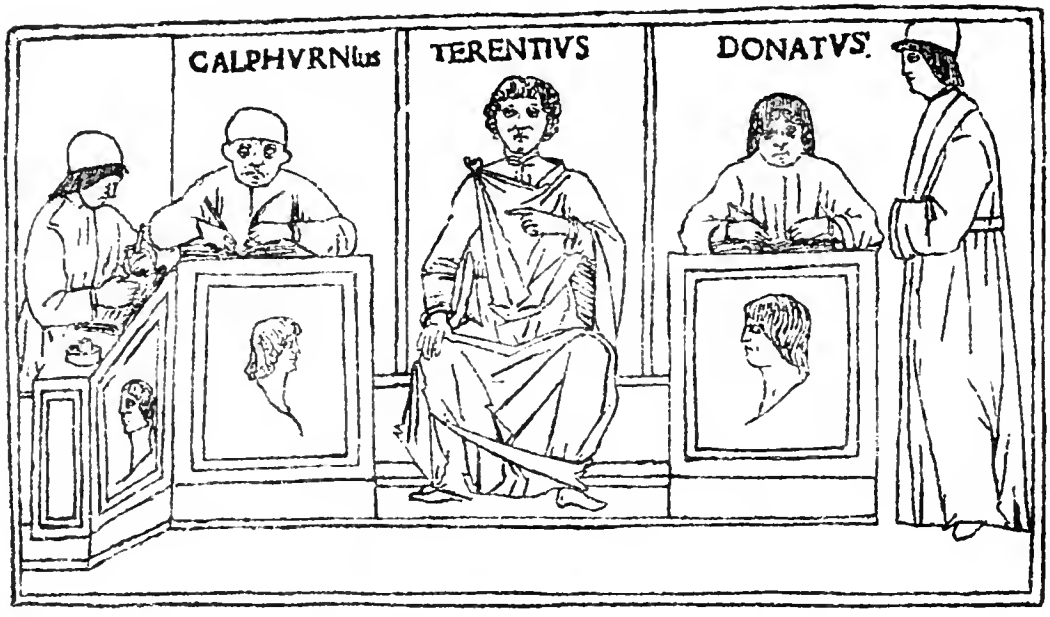
Incipit ordo missalis secundum consuetudinem romane curie. Dominica prima de aduentu. Oratio ad sanctam mariam maiorē. Ad missaz. Introitus. Ad te leuaui aiaz meam deus meus in te cōfido nō erubescam neq; irrideant me inimici mei etenim vniuersi qui te expectant nō confundentur ps. Vias tuas dñe demonstra mihi et semitas tuas edoce me. Sequitur immediate. v. Gloria patri. Quo finito repetit introitus. Ad te leuaui aiam meam. Et iste modus repetēdi introitū seruat p totum anni circulū dicit. Gloria patri. post introitū etiā i festis duplicibus.

Xata qs domine dñe potētiā tuaz et veni: ut ab imminētib⁹ peccatoz nrōz periculis te mereamur pregēte eripi et liberāte saluari. Qui viuis. Ab hac die usqz ad vigiliā natiuitatis dñi post orationez dicit dicto de sctā maria. s. De⁹ qui de beate marie. Tertio dicit. Ecclesie tue. vel. De⁹ oiuz. Infra hebdomadā si fuerit festū. Prima oratio de festo. Secunda de dñica. Tertia de sancta maria.

Lectio epistole beati pauli apostoli ad romanos. xiij. Capi.

Fratres: Scientes qz hora est iam nos de somno surgere. Nūc aūt propior est nra salus quam cū credidimus. Nox p̄cessit: dies aūt appropinquauit. Abiciamus ergo opa tenebraz: et induamur arma lucis: sic ut in die honeste ambulemus. Non in comessationibus et ebrietatibus. Non in cubilibus et impudicicijs. Non in contentione et emulatione: Sed induimini dñm ihesum xpm. Gra. Vniuersi qui te expectant non cōfundentur domine. v. Vias tuas domine notas fac mihi et semitas tuas edoce me. Alla. v. Ostende nobis dñe misericordiam tuam et salutare tuum da nobis. Sequentia sancti euangelii scōm lucam. xxi. ca.

Illo tēpore: Dixit ihesus discipulis suis. Erunt signa in sole et luna et stellis: et in terris pressura gentium pre confusione sonitus maris et fluctuum: arescentibus hominibus pre timore et expectatione que superuenient uniuerso orbi. Virtutes celoz mouebunt. Et tunc uidebūt filiū hoīs uenientez i nube cum potestate magna et maie



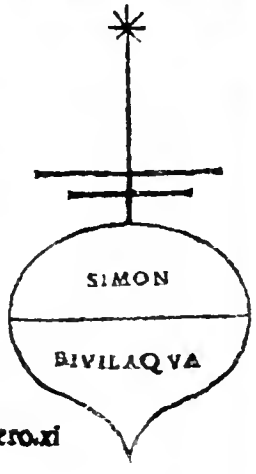
Terentius Cum Duobus Commentis

tereat.quod interdum non temere pr
quod habet faciẽdi necessitatẽ. Temere
parmenonem prætereat.sibipsi hoc di
se nominat: ut Degeneremque neptol
narrare memento. Et age nunc phormi
qui uolet lacessito. ¶ Temere quicq̃. ut
dicit non temere:neq; per imprudentia
ritur quicquid utile: An hoc dicit nihil potest
transire temere quo utile factum est: qui me
in gratiam sui habet. An quicq̃ pamphilus præ
tereat temere.ita ut non remuneret bonum fa
ctum parmenonis:quod sibi utile fuerit. Con
uenit hoc dictũ meretrici abeunti. ¶ Feci im
prudens q̃ sciens ante hunc:quia non conuenit
seruo sciente recte facere:bene addidit impru
denti sibi euenisse: ut bene faceret quod pru
dẽs nunq̃ fecerit. ¶ Imprudens q̃ sciens anti
theton secundum,nam imprudenti scientem
reddit non prudentem.

xtraxeris.par.imo
feci.pã.ego istuc
parmenonẽ
sequere me intro
s boni feci hodie

Imprudens q̃ sciẽs ante hũc diẽ unq̃.
Vos ualete & plaudite calliopius recẽsui.

Acta ludis Romanis. Lucio Postũio A
Cornelio merula ædilibus curulibus. Eg
os Turpio. L. Attilius Prænestinus. Modu
cus Claudii tibiis iparibus. tota græca Ap
epidicazomenos. Acta. iiii. C. Fãno. M. Va

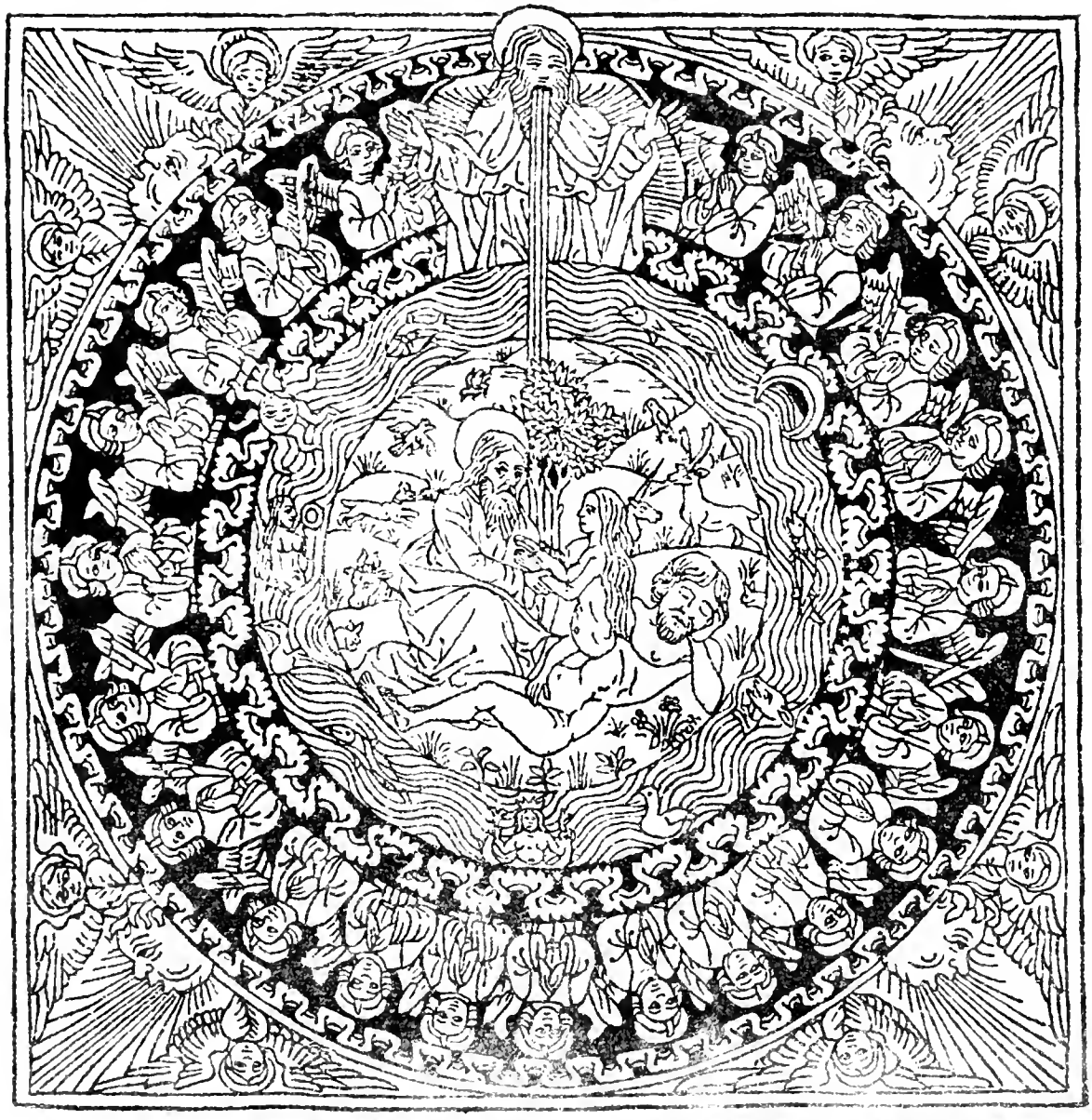


Finis Commentariorum Aelii Donati super. P. Terentii Afri Comœdiis:
necnon Ioannis Calphurnii super Heautontimorumenon fœliciter.

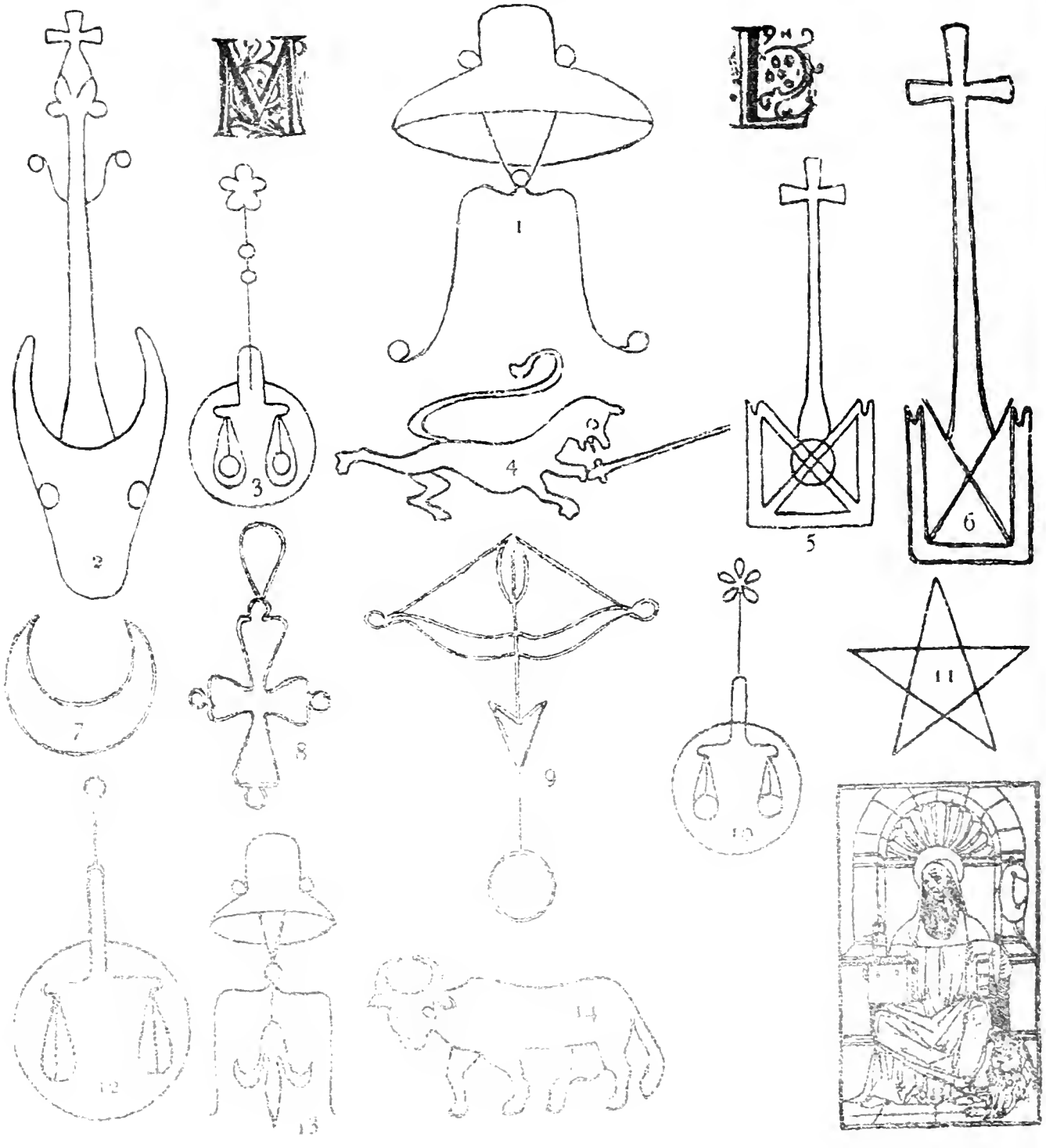
¶ Impressum Venetiis per Simonem dictum Beuilaqua: Annò domini. M.CCCC.LXXXV. die uero. xi
mensis nouembris. Regnante inclyto principe Augustino Barbadico.

Primus

¶ Fratris Jacobi philippi Bergomensis ordinis fratruz Eremitarum diui Augustini in omnimode historia nouissime congesta: Supplementum Cronicaruz appellata. Liber primus feliciter incipit.



In principio creauit deus celum ⁊ terram: terra autem erat inanis ⁊ incomposita. Scribuntur Geneseos primo ca°. Visibiliuz oium. Aug° testante: vt habetur vndecimo de ciui. dei ca°. 3°) Maximus ē mundus. Inuisibiliuz vero maximus ē deus: sz mundus esse conspicimus: deum vero credimus. Quod autem deus fecerit mundum nulli potius credimus q̄ ipsi deo: Ubi inquies ipsum audiuimus? Nusq̄ interim (respondit) nos melius q̄ in scripturis sanctis: Ubi dixit propheta eius: In principio fecit deus celum ⁊ terraz: Nunquid nam tunc fuit ibi iste ꝓpheta quando fecit deus celuz ⁊ terrā? Non: Sed ibi fuit vbi fuit dei sapiētia per quaz facta sunt oia: que in animas etiā sanctas se transfert amicos dei ⁊ prophetas cōstituit: eisq; opera sua sine strepitu intus enarrat: loquuntur quoq; eis angeli dei qui semper vident faciem patris voluntatēq; eius quibus oz semper annūciant. Et propterea ex ijs vnus erat iste propheta: qui dixit ⁊ scripsit. In principio creauit deus celuz ⁊ terraz Terra aūt erat inanis ⁊ incomposita. Informis quippe illa materia erat quaz de nihilo deus fecit appellata primo celum ⁊ terraz. Et dictuz est in principio fecit celum ⁊ terraz: nō q̄ iam hoc erat: sz q̄ hoc esse poterat: naz ⁊ celuz postea scribitur factuz: quēadmoduz si semen arboris cō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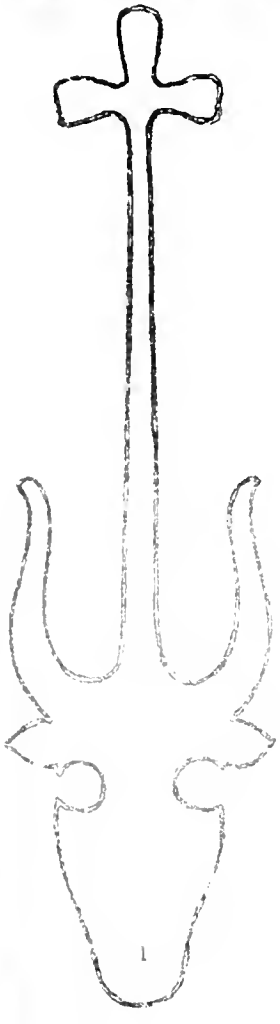
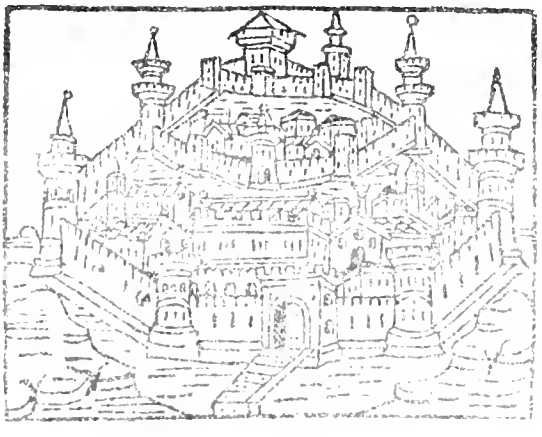
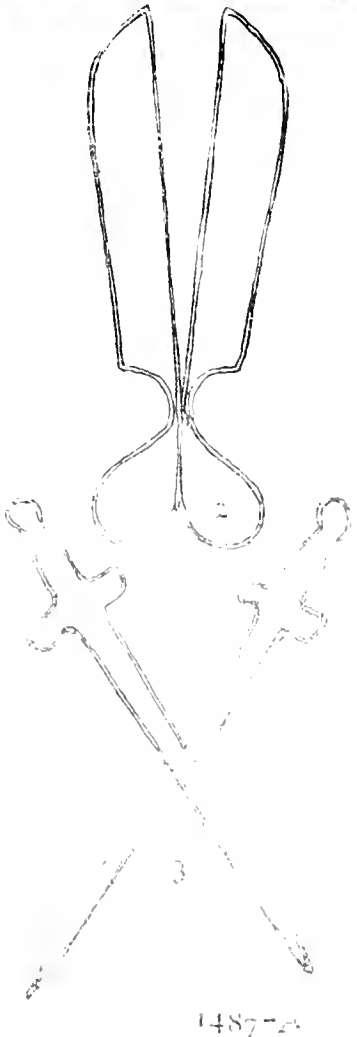


FERARA.





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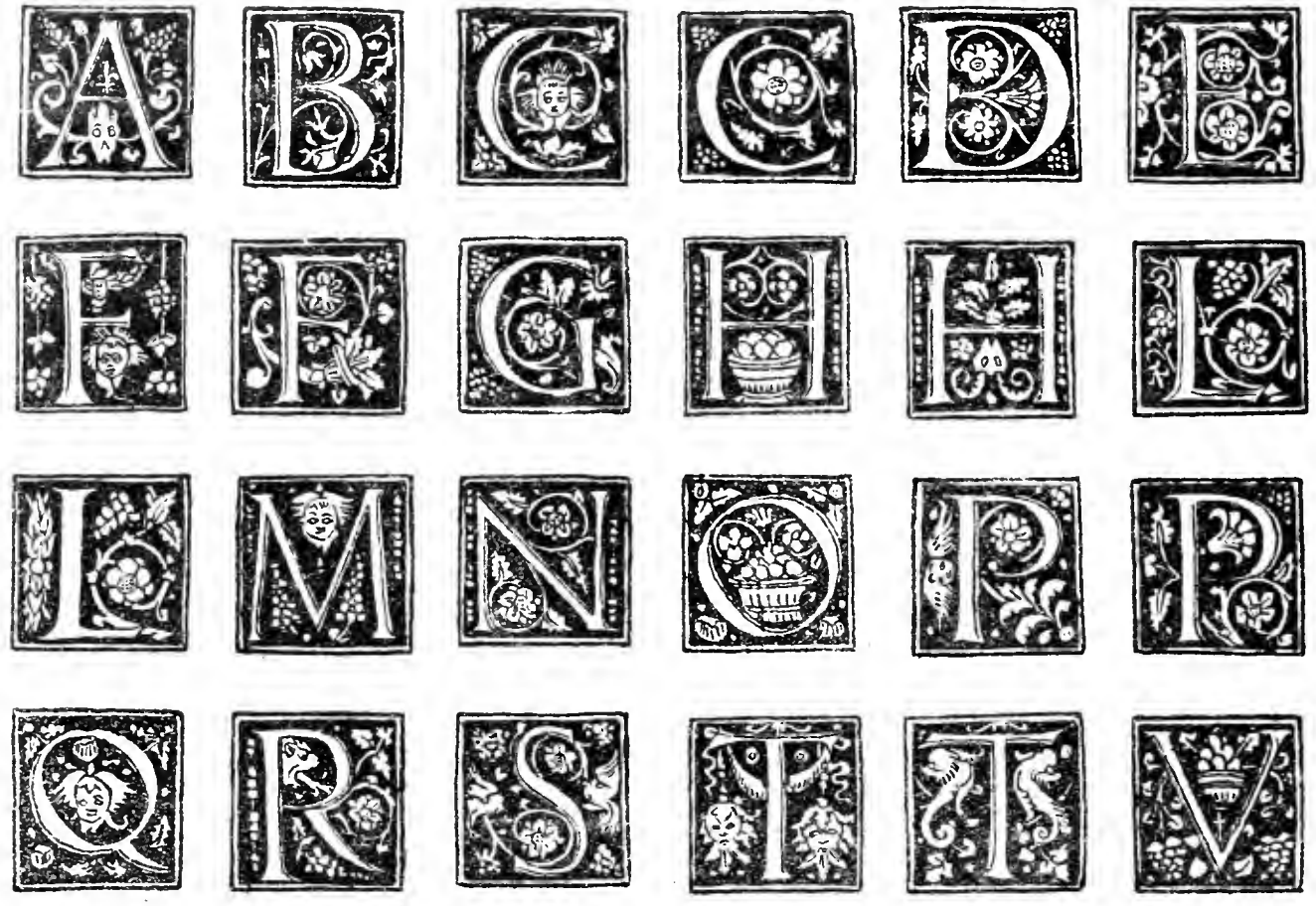
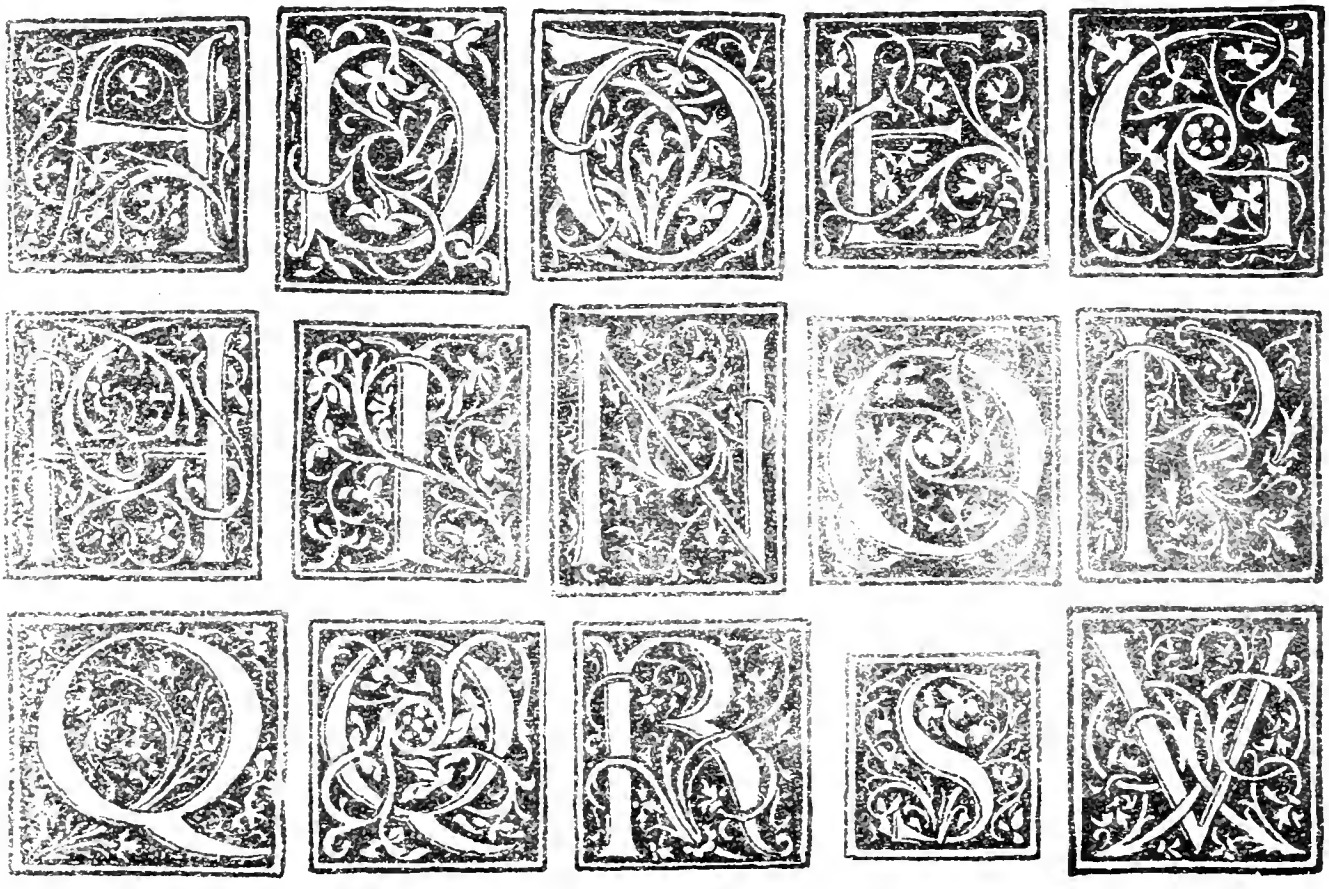
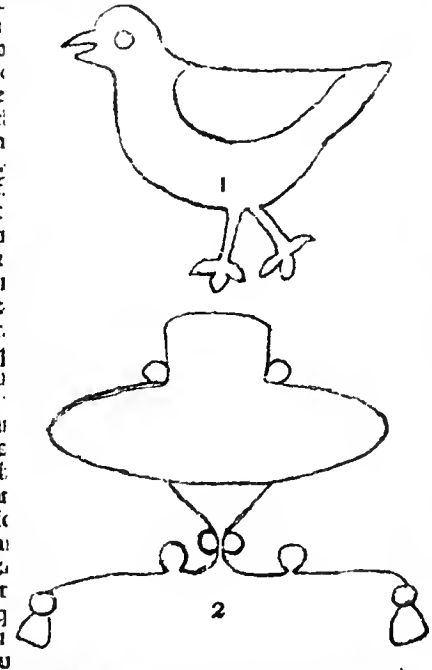




I OHANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM PROOEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.

OEPERAM OLIM BEATISSIME PATER NICOlae.v.summe pōtifex commentaria quædam grammatica condere: quibus omnem litterariam antiquitatem & orthographiæ rationem cum oppurtunis historiis pro poetarum declaratiōe connecter conabar: profuturus sane ꝓ mea uirili studiosis linguæ latinæ: iterum ab aliis studiis negociisq; familiaribus itercæptus illa prorsus relinquere: atq; logo tēpore abiicere uisus sū. Sed nuper cū apud Alatrium campaniæ oppidum ex aeris romani molestia secessissem: ea absoluere quorundā amicorū rogatu conatus sū: ac sic quoq; ad calcē uix usq; perduxi opus magnū uarium & diffusum: atq; illud tuæ sanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare constitui: non quidem ut institutionibus grāmaticis poetarūq; historiunculis tua beatitudo indigeat: qui cæteros doctrinis oībus etiam minutis ex summa ingēnii memoriæq; fœlicitate præcellis: Sed ut in tua illa bibliotheca: quam omnium quæ fuerunt præstantissimam comparas aliquo pacto collocare possis. Nam licet ex magnificentia animi tui: qui non nisi clarissima in litteris ædificiisque: & rebus cæteris aggredieris: uiros utriusq; linguæ eruditissimos ex omnibus fere terris ueluti ad uirtutis quodam asylum conuocaueris: quos ut suum possint excollere ingenium: laudemq; sibi parare: & aliquid conficere: quod posteritati prodesse possit maximis præmiis affeceris. non tamen deterrebor: & ego aliquid pro mea paruitate tuæ bibliothecæ offere. Quam tametsi ex clarissimis altissimarum doctrinarum auctoribus fulcire cupis: quia tamen & minores aliquando facultates necessariæ sunt: non dedignaberis pro tua sapientia et enim quantis impensis & sumptibus quantaq; diligentia philosophorum atq; summorum theologorum in latina adhibes curam in antiquorum nostrorum operibus ex nonnullos ad diuersas extremasque mundi partes prō restinaueris. Quæ cum magnis in rebus effeceris non pige tua bibliotheca reponere: & maxime illos: qui de grammatiliano: nisi oratoris futuri fundamenta fideliter iæcerit. longior essem: complura possem in medium exempla af iusmodi artis negligentia in poetis oratoribus & historic uili: medicineque arte: & cæteris facultatibus interp̄tati quot obscurissima ex cuius ignoratione sæpissimæ uide tuissent. Vnde nemo unq̄ inter doctos cōnumerari potuit rit. Et ut eiusdē artis ꝓfessores: qui in ea ꝓcelluerūt: leuit ticos uiri doctissimi: ut Iginus multi nominis Romæ gr bus grāmaticis quiq; sint aut fuerint: magna audacia præ scholam Cicero post labores fori frequentabat: Nigidiu Varronem oīum doctissimū: Valerius Probus sua ætate sellius: Terentius: Scaurus: temporibus Hadriani: de qui optatus tempore eiusdē Gelii multi, nominis grāmatic tum: Seruium: Diomedem: Priscianum: Victorinum: ui grāmaticos. Sed hos uelut eius artis professores facile tra rinus temporibus Gellii philosophus clarus de grāmatic serebat: Non ne ēt longe ante eum Aristoteles oīum phi Quintilianus: & stoicorū secta: ut Priscianus ipe ostēdit: scripsere: Porphirius ēt eximius phūs i Homerū cōmētat bus nō solū altissimum poetæ sensum: & uocabula quæq stiones absoluit. At hi ut dices græci fuerunt philosophi sophi & oratores sūmiq; duces facultatē hāc necessariā iu seruerunt: aut scripta posteris sūma cū laude reliquerunt. Et Ciceronem inspiciamus primum qui linguæ nostræ absq; alicuius dubitatione princeps fuit. Quod idem artis nusus ut dixit Quintilianus diligentissimus fuerit: & in filio ut ex epistolis apparet recte loquendi hoc est & scribendi asper quoque exactor & corrector extiterit: Aut uim. C. Cæsaris editi frægerunt de analogia libri. Aut ideo minus Messalla nitidus: quia quosdam totos libellos non uerbis mō singulis: sed etiā litteris, dedit. Quid ēt de Marco Varrone dicemus: An admirandæ suæ doctrinæ derogauit quod minutissimas quæstione



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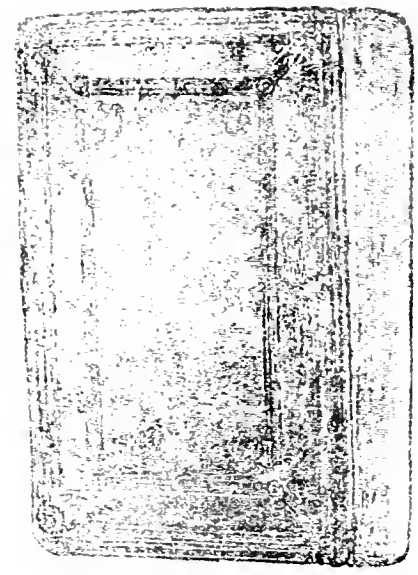
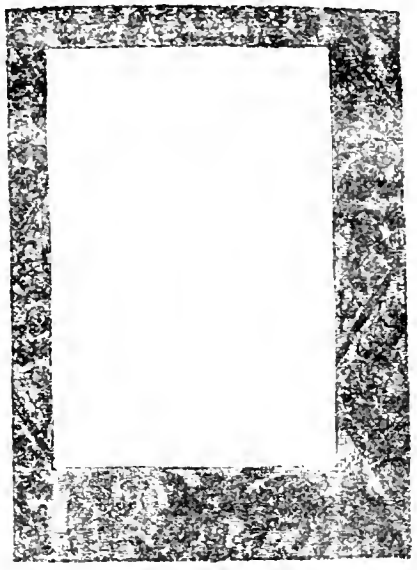
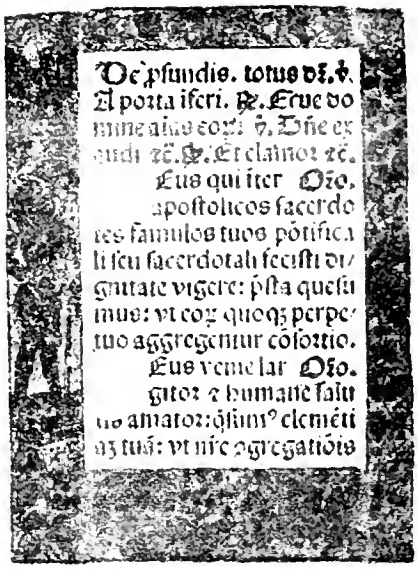
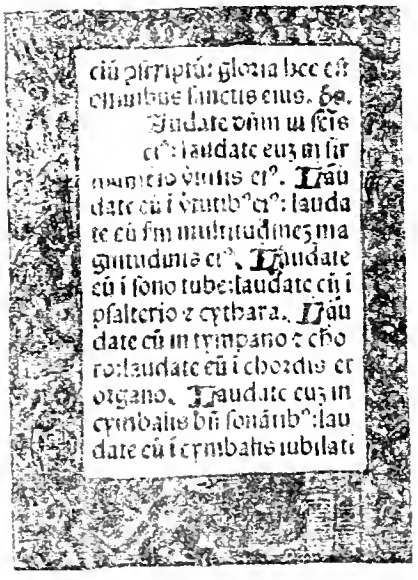


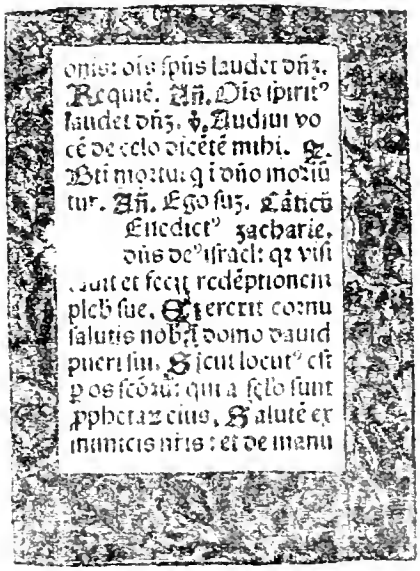




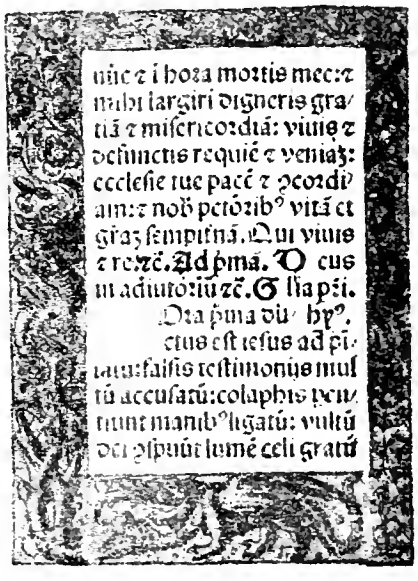
De ꝓfundis. totus dr̄. ℣. A porta iferi. ℟. Eue do mine aīas eoꝝ: ℣. Dñe ex audi ꝛc. ℟. Et clamor ꝛc.
Eus qui iter Oro. apostolicos sacerdo tes famulos tuos pōtifica li seu sacerdotali fecisti di gnitate vigere: ꝑsta quesu mus: vt eoꝝ quoqꝫ perpe tuo aggregentur cōsortio.
Eus veniē lar Oro. gitor ꝛ humane salu tis amator: q̄sum⁹ clemēti aꝫ tuā: vt nr̄e ꝯgregatiōis



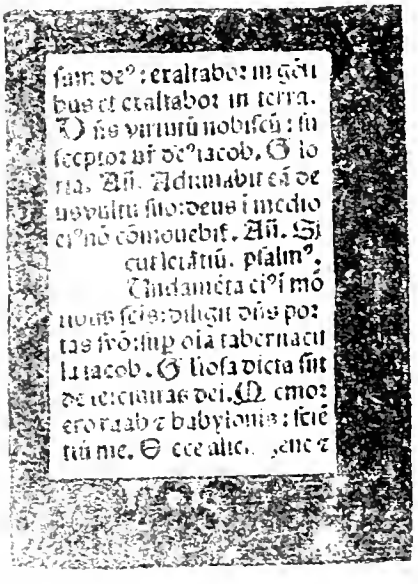
ciū ꝯscriptū: gloria hec est omnibus sanctis eius. ℣. Laudate dñm in scīs ei⁹: laudate euꝫ in fir mamento ṽtutis ei⁹. Lau date eū i ṽtutib⁹ ei⁹: lauda te eū fm multitudinem ma gnitudinis ei⁹. Laudate eū i sono tube: laudate eū i psalterio ꝛ cythara. Lau date eū in tympano ꝛ cho ro: laudate eū i chordis et organo. Laudate euꝫ in cymbalis bñ sonātib⁹: lau date eū i cymbalis iubilati



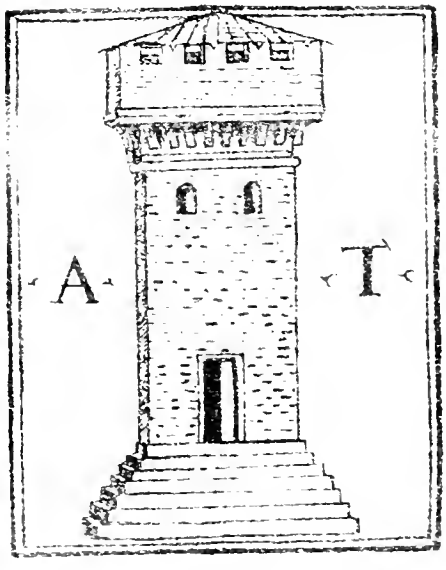
onis: oīs spūs laudet dñꝫ. Requiē. Añ. Oīs spirit⁹ laudet dñꝫ. ℣. Audiui vo cē de celo dicētē mihi. ℟. Bti mortui q i dño moriū tur. Añ. Ego suꝫ. Cāticū Enedict⁹ zacharie. dñs de⁹ israel: qꝛ visi tauit et fecit redēptionem pleb sue. Et erexit cornu salutis nob̄ i domo dauid pueri sui. Sicut locut⁹ est ꝑ os scōrū: qui a sclo sunt ꝓphetaꝝ eius. Salutē ex inimicis nr̄is: et de manu



nūc ꝛ i hora mortis mee: ꝛ mihi largiri digneris gra tiā ꝛ misericordiā: viuis ꝛ defunctis requiē ꝛ veniaꝫ: ecclesie tue pacē ꝛ ꝯcordi am: ꝛ nob̄ petōrib⁹ vitā et grāꝫ sempitnā. Qui viuis ꝛ re. ꝛc. Ad ꝑma. Deus in adiutoriū ꝛc. Gl̄ia pr̄i. Ora ꝑma dñ hy⁹. ctus est iesus ad pi latū: falsis testimoniis mul tū accusatū: colaphis pen tiunt manib⁹ ligatū: vultū dei ꝯspuūt lumē celi gratū



sum de⁹: exaltabor in gēti bus et exaltabor in terra. Dñs virtutū nobiscū: su sceptor nr̄ de⁹ iacob. Glo ria. Añ. Adiuuabit eā de us vultu suo: deus i medio ei⁹ nō cōmouebit. Añ. Si cut letātiū. psalm⁹. Fundamēta ei⁹ i mō tibus scīs: diligit dñs por tas svō: sup oīa tabernacu la iacob. Gl̄iosa dicta sūt de te: ciuitas dei. Memor ero raab ꝛ babylonis: sciē tiū me. Ecce alie. gene ꝛ

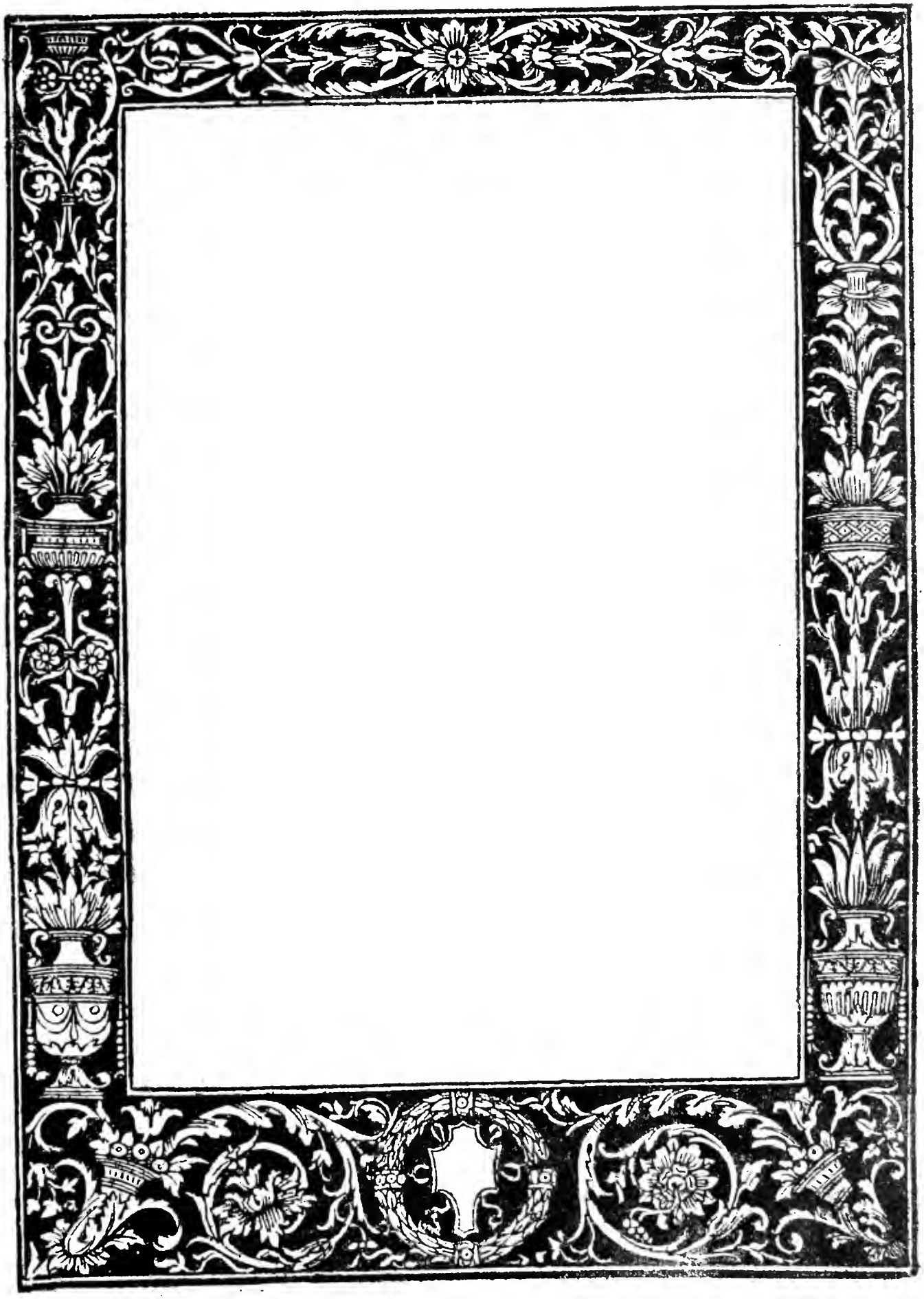


TRIVMPHVS FAME

ADHENPESSA

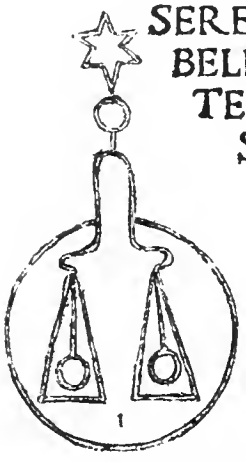
IOSEPHI IVDEI HISTORIOGRAPHI VIRI CLARISSIM
ANTIQ VITATVM VIGINTI INCIPIT FOELICITER:
NVM TRADVCTOS:PER VENERABILEM PRESBYTI
LEIENSEM VIRVM DOCTISSIMVM.

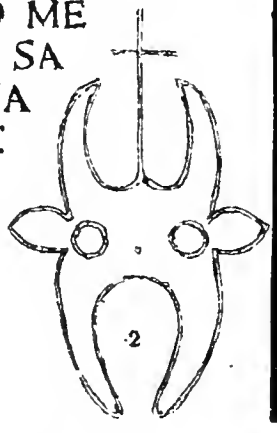
ISTORIAM CONSCRIBERE DE
am nec eádé uideo eiuſdé ſtudii cauſã;
utro plurimum differétes.Nã quidá ec
ornatú: & ex hoc gloriá aucupátes:ad
Alii uero illis gratiá referétes: de qbus
i opere eodé ultra uirtuté coacti ſunt l
neceſſitate uim paſſi ſunt:ut ea quibus
pture declaratione colligerent:Multos
in occulto iacentium inuitauit:ut hiſte
proferre cõem.Harum itaq; quas prædi
hi etiam prouenerunt.Bellum nanq; quod iter Romanos & nos
finis acceſſerit:experimento ipſe cognoſcens narrare coactus ſum
conſcriptione corrũpunt. Præſens autẽ opus aſſumpſi:credés etiã
nibus apperiri. Continebit itaq; omnem antiquitatem noſtram
hebraicis litteris interpretatũ.Dudum ſiquidem cũ bella cõſcribe
rint i inicio iudci:& quibus ſint uſi fortunis:& per quẽ legiſlatore
tatem aliáq; uirtutis contínétiam noſcitur attingere:& q̃longis pe
uiſſime uenerint ad certamina Romanoꝝ.Sed quoniã igens erat
plexus in ipſo libro diuidens diſponenſq; principia:atq; finem cõſ
taui.Tempore nanq; procedente ſecundum illud quod ſolet accid
quoq; ſegnicies tarditaſq; ſucceſſit tantã arripiendi materiã iu uſu
a noſtra conſuetudine pegrinæ.Erant aũt qui me hiſtoriæ deſider
& præcipue horum oium epafroditus uir qui uniuerſas quidé d
rerum geſtaꝝ cognitione gauderet utiq; cum & ipſe magnis rebu
ſet:& i omnibus mirabilem naturæ fortitudinéq; inutabilem u
Huic enim uiro ſemper obediens qui utiliter & bene agentium c
deſidia potius q̃ optimo labore gauderet:ad hoc me protinus arm
dicta ſunt nõ tranſitorie cogitás:quia p hæc & de noſtra proſapi
& de Græcis ſi quis eoꝝ ſcire quæ noſtra ſunt uoluerit.Cõperi ſ



1490-C

CRONICHE CHE TRACTANO DE LA ORI
GINE DE VENETI. E DEL PRINCIPIO DE
LA CITA. E DE TVTTE LE GVERE DA
MARE E TERRA FACTE IN ITALIA:
DALMACIA. GRECIA: E CONTRA
TVTI LI INFIDELI. COMPOSTE
PER LO EXCELENTISIMO ME
SERE MARCO ANTONIO SA
BELLICO. E VOLGARIZA
TE PER MATHEO VE
SCONTE DE SAN
CTO CANCIANO
CON GRATIA
ET PREVI
LEGIO.

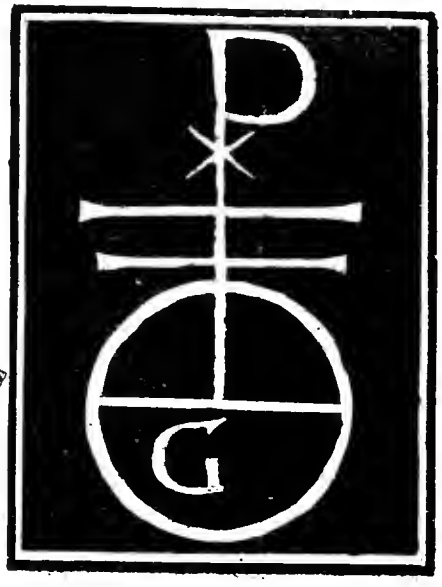




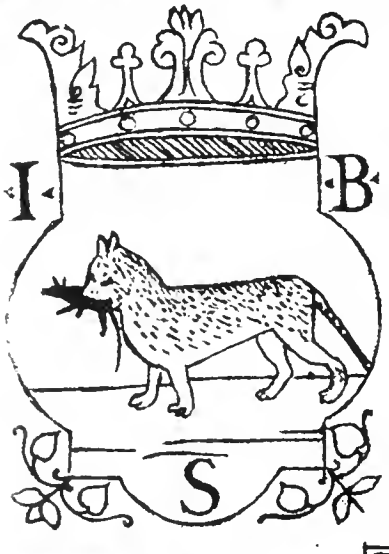
Epitaphium eiusdem.

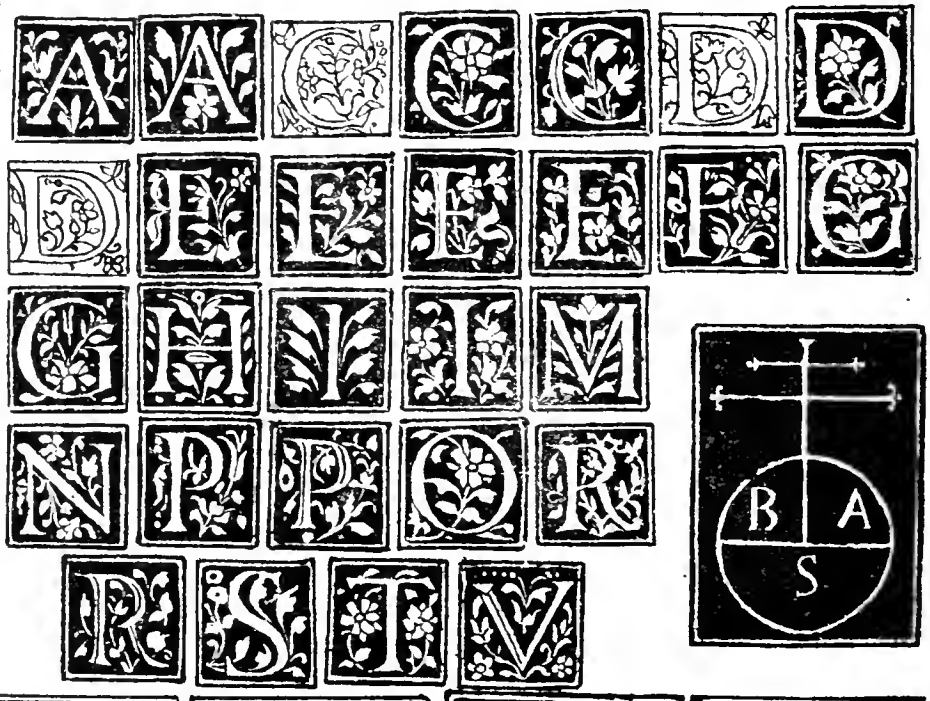
Sabellus Ellegans extinctus uiuit. Nec unq̃ Venetiæ decidét diuino illius elloquio æternales. Iuuentus luget moderatorem optimum.

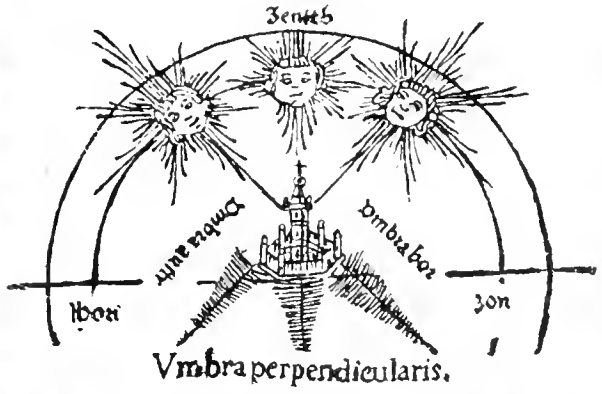
Finis.



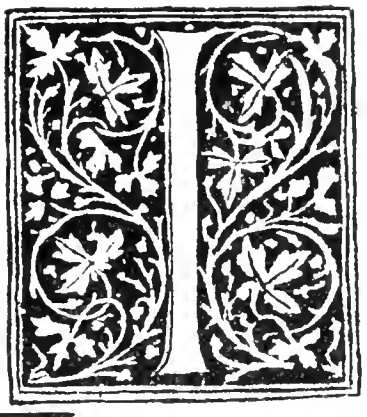
Missale secundum morem
sancte Romane Ecclesie

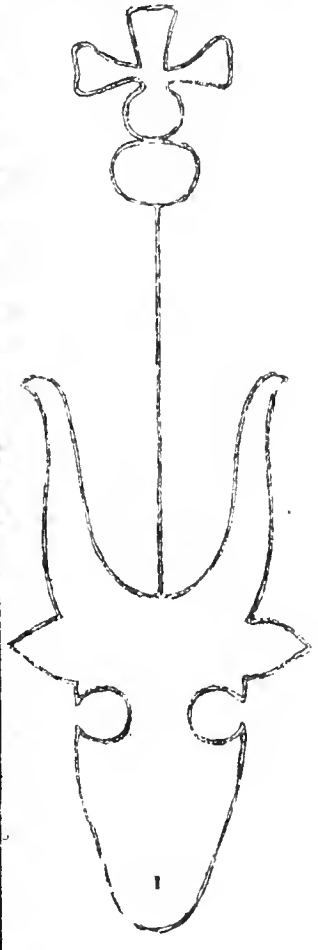






Vmbra perpendicularis.

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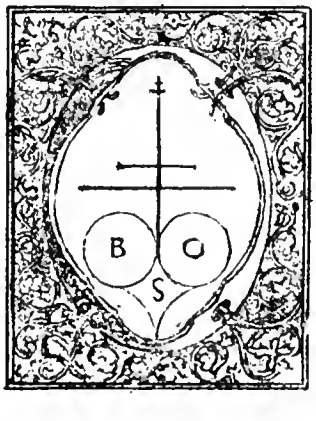

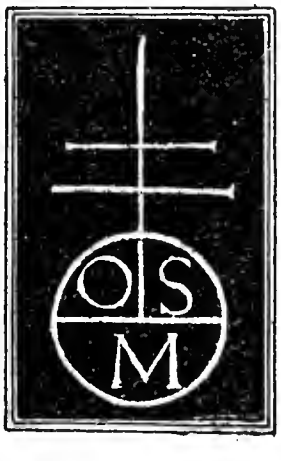

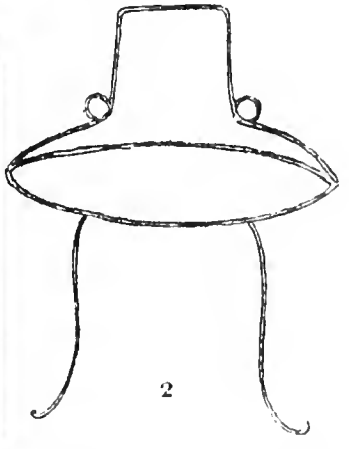
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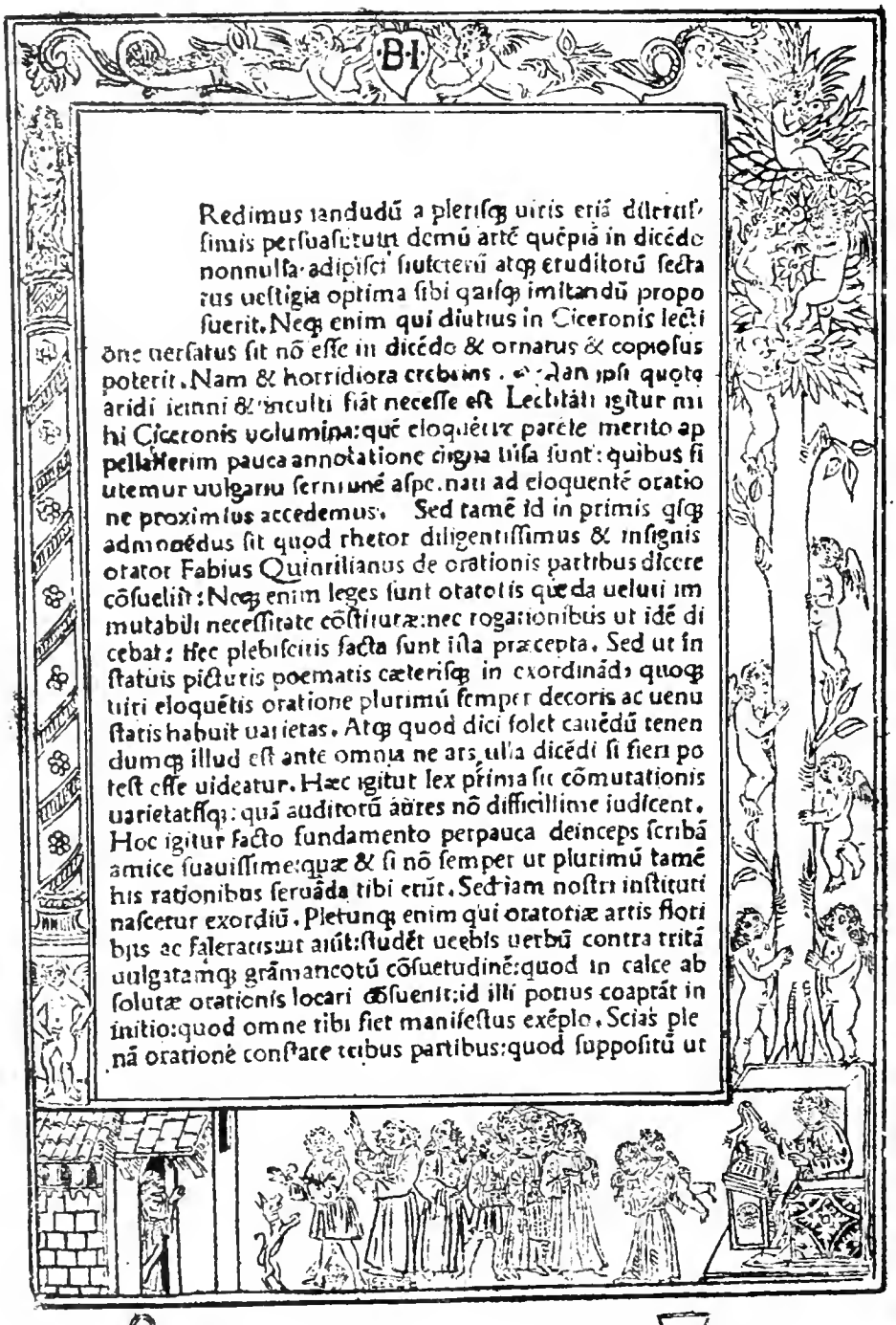
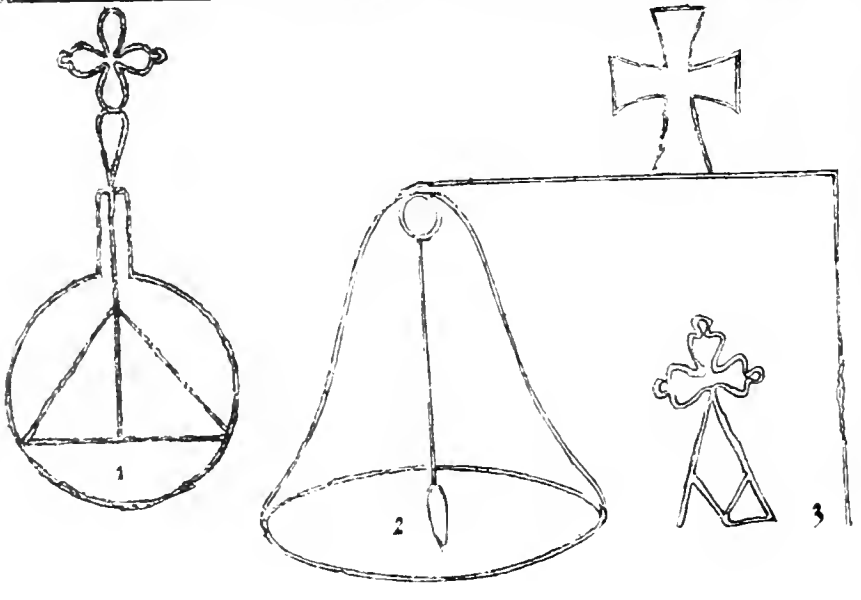
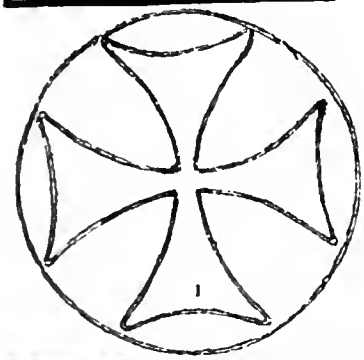


B1

Redimus tandudũ a pleriſq; uiris etiã diſertiſſimis perſuaſutum domũ artẽ quẽpiã in dicẽdo nonnulla adipiſci ſiuſcterũ atq; eruditorũ ſectatus ueſtigia optima ſibi q̃ſq; imitandũ propoſuerit. Neq; enim qui diutius in Ciceronis lectione uerſatus ſit nõ eſſe in dicẽdo & ornatus & copioſus poterit. Nam & horridiora crebrius . . . dam ipſi quoq; aridi ieiuni & inculti fiãt neceſſe eſt Lectitãti igitur mihi Ciceronis uolumina: quẽ eloquẽtiæ parẽte merito appellauerim pauca annotatione digna uiſa ſunt: quibus ſi utemur uulgariu ſermonẽ aſpernati ad eloquentẽ oratione proximius accedemus. Sed tamẽ id in primis q̃ſq; admonẽdus ſit quod rhetor diligentiſſimus & inſignis orator Fabius Quinctilianus de orationis partibus dicere cõſueliſſe: Neq; enim leges ſunt oratoris quẽda ueluti immutabili neceſſitate cõſtitutæ: nec rogationibus ut idẽ dicebat: hæc plebiſcitis facta ſunt iſta præcepta. Sed ut in ſtatuis picturis poematis cæteriſq; in exordinãdo quoq; uiri eloquẽtis oratione plurimũ ſemper decoris ac uenuſtatis habuit uarietas. Atq; quod dici ſolet cauẽdũ tenendumq; illud eſt ante omnia ne ars ulla dicẽdi ſi fieri poteſt eſſe uideatur. Hæc igitur lex prima ſit cõmutationis uarietatiſq; quã auditorũ aũres nõ difficillime iudicent. Hoc igitur facto fundamento perpauca deinceps ſcribã amice ſuauiſſime: quæ & ſi nõ ſemper ut plurimũ tamẽ his rationibus ſeruãda tibi erũt. Sed iam noſtri inſtituti naſcetur exordiũ. Pletunq; enim qui oratoriæ artis floribus ac faleratis ut aiũt: ſtudẽt uerbis uerbũ contra tritã uulgatamq; grãmaticorũ cõſuetudinẽ: quod in calce abſolutæ orationis locari cõſueuit: id illi potius coaptãt in initio: quod omne tibi fiet manifeſtus exẽplo. Scias plenã orationẽ conſtare tribus partibus: quod ſuppoſitũ ut





¶Diui Bernardi abbatis clarevallensis ordinis Cisterciensis doctoris deuotissimi Omelie et sermones de tempore ⁊ de sanctis: multis per anni circulum: solēnitatibus ⁊ diebus accōmodati.

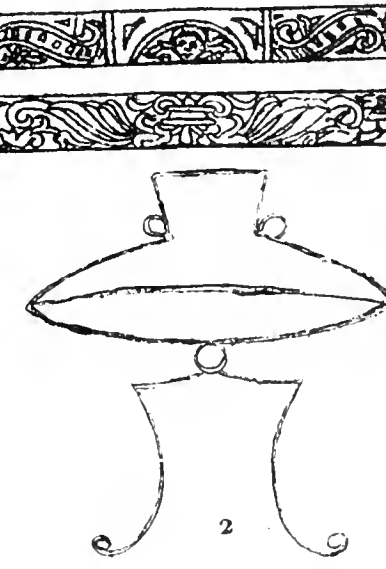
Et primo Omelie super euangelio: Missus est angelus gabriel a deo: ad honorem sacratissime semper virginis marie edite.

In illo tpe missus est angelus gabriel a deo i ciuitatē galilee: cui nomē nazareth: ad virginem despōsatā viro cui nomen ioseph de domo dauid: et nomen virginis maria. Et reliqua. Omelia prima.

cribe reme aliquid ⁊ ō uocatio ubi: ⁊ prohibet ocempatio? Verūtamen qz pre pedīēte cor poralī mole tia fratrū id presens nō valeo se ctari conuentum: id tantillum ocij: quod vel mihi de somno fraudans in noctibus intercipere fino: non sinam ociosum. Libet ergo tentare ad potissimum aggredi: quod sepe animum pulsauit loqui videlicet aliquid in laudibus virginis metris super illa lectione euangelica: in qua luca referente dominice annunciationis continetur hystoria. Ad quod sane opus faciendum: etsi nulla fratrum: quo: unime proiectibus deseruire necesse est: vel necessitas vrgeat: vel vtilitas moneat: dū tamen ex hoc non impediar: quo ad quecq; ipsorum necessaria minus paratus inueniar: non arbitror: eos debere grauari: si ppter sanctificatio deuotionē.

Vid sibi vult euangelista: tot ppria nomina repī in hoc loco tam figuraliter expīmere? Credo qz nolunt nos negligēter audire: qz ⁊ diligenter studunt enarrare. Nominat siquidē nūciū qui mittit: deū a quo mittit: virginē ad quā mittitur: sponsum quoq; virginis: amborumq; genus cognationem: ac regionem propriis nominibus designat. Vt gd hoc? Nūquid sine aliquid boni superuacue positū sit? Nequaq;. Si enim nec foliū de arbore sine causa: nec vnus ex passeribus sine patre celesti cadit sup terrā: putē ego de ore sancti euāgeliste supfluum defluere verbū: precipuum in sacra hystoria verbum? Nō puto: ꝑ plena quippe sunt omnia superne mysterijs: ac celesti singula dulcedine redundant: si tamē diligenter habeāt ispectorē: qui nouerit lugere mel de petra: oleūq; de saxo durissimo. Nō pe

Lectio sancti euangelij Secōm Lucam.



DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LINGVE LATINAE PERSCRVTATORIS DE ARTE GRAMMATICA OPVS VTILISSIMVM.

DIOMEDES ATANASIO SALVTEM DICIT.

ARTEM Meræ latinitatis: puræq; eloquentiæ magistrã sub icudẽ litterarꝝ faciliter ꝓcudendo formatã humãæ claritatis ihãc cũ cognouissẽ excellẽtẽ facundiã tuã plurimi facere: desiderio tuo libẽter indulgẽs sũmo studio (q̃tũ mediocris admodũ ĩgenii mei q̃litas capere patiebat) trino d gestã libello dilucide expeditã cẽsui eẽ mittẽdã: qa ipsos auriu meat⁹ audita sciẽtia cõpler absẽtia denegatũ ẽ. Sane neqd eẽt ĩcognitũ: uitãda fuit nimiũ cõstricta breuitas. Est.n. lucubratiõis idustria studiiq; collatio tripartita: ut secũdũ trina ætatis gradati legentiũ spatia lectio ꝓbabiliter ordiata crimẽ ꝓlixitatis euadat: tediũq; demulceat. quæ qdẽ in trib⁹ diuisiõibus q̃uis puula sit: in ĩsingulis suã cõtinet breuitatẽ

Liber Primus

Incipit

[illegible] vulgo appellatum; in omnimoda historia nouissime congesta fratre Jacobo Philippi Bergomensis religionis heremitarum ordinis Augustini accurate q̄ fausti[illegible]

De creatio mundi et eius creatione: de ordine rerum et generatione patrum.

Et liber primus incipit.

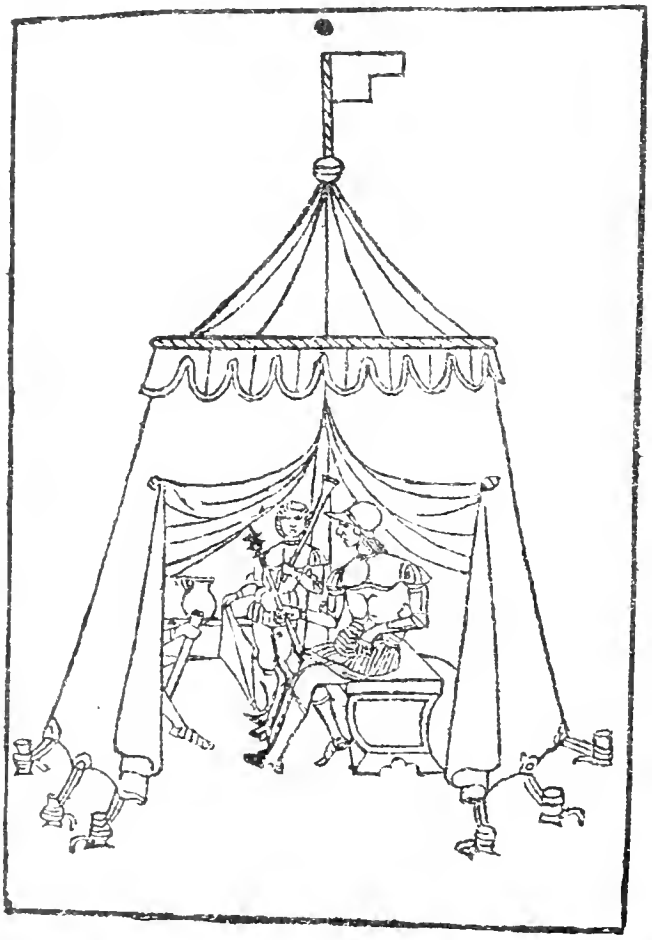
In principio creauit deus celum et terram: terra autem erat inanis et incomposita Scribunt hebreos primo capite Genesis omnium. (Augustino teste) ut habet undecimo de ciuitate dei capitulo. Maxime cum mundus. Inuisibilius vero maximus est deus: sed mundum esse conspicimus: deum vero credimus. Quo autem deus fecerit mundum nulli ponus credimus q̄ ipsi oculi. Oculi inquies ipsum audiuimus? Huic q̄ rursum (respondit) nos melius q̄ in scripturis sanctis. vbi dicit propheta deus: In principio fecit deus celū et terram. Quid quid nam nunc fuerit ibi esse prophetā qui nudo fecit deus celum et terram? Non sed dei sunt ibi sunt dei sapientia. per quam facta sunt omnia. que in animas etiam sanctas se transfert et amicos dei et prophetas plasmat: eisq; opera sua fine strepitu uocis enarrat. Loquuntur quoq; eis angeli dei qui semper vident faciem patris vocantes eos: quibus oportet semper animo adesse propterea et his vnus erat iste propheta qui dixit et implet: In principio creauit deus celum et terram: terra autem erat materia informis et incomposita. Informis quippe illa materia erat quam de nihilo deus fecit appellans primo celum et terram quod nunc est in principio fecit celum et terram; non quia iam esse et ista sed quia deus esse illa potuerat nam et celum postea scribitur factum quemadmodum si semen arboris consideremus dicam? ibi esse radicem robur et ramos et fructus et folia? non quia iam sunt sed quia in de futura sunt. Sic dictū est: In principio fecit deus celum et terram quasi semen celi et terre: cum adhuc nondum esset celum et terra materia: sed quia deus erat eam videt futurum esse celum et terram et illa materia celum et terra appellata est. Et mundus spacioso formatus figura est terra circumdatus. Quidam in principio in materia sine ordine et alii philosophi et catholici dicunt: quō ipse in eodem libro memorat dicens.

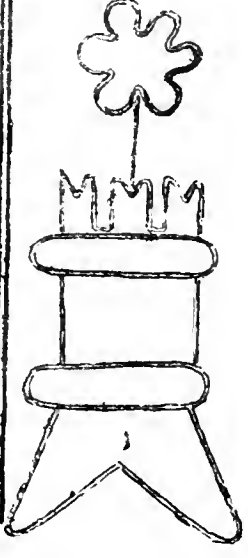
Ante mare et terras et quod tegit omnia celum
Vnus erat toto naturae vultus in orbe
Quem dixere chaos rudis indigestaq; moles
Nec quicquā nisi pondus iners congestaq; eodem
Non bene iunctarum discordia semina rerum.

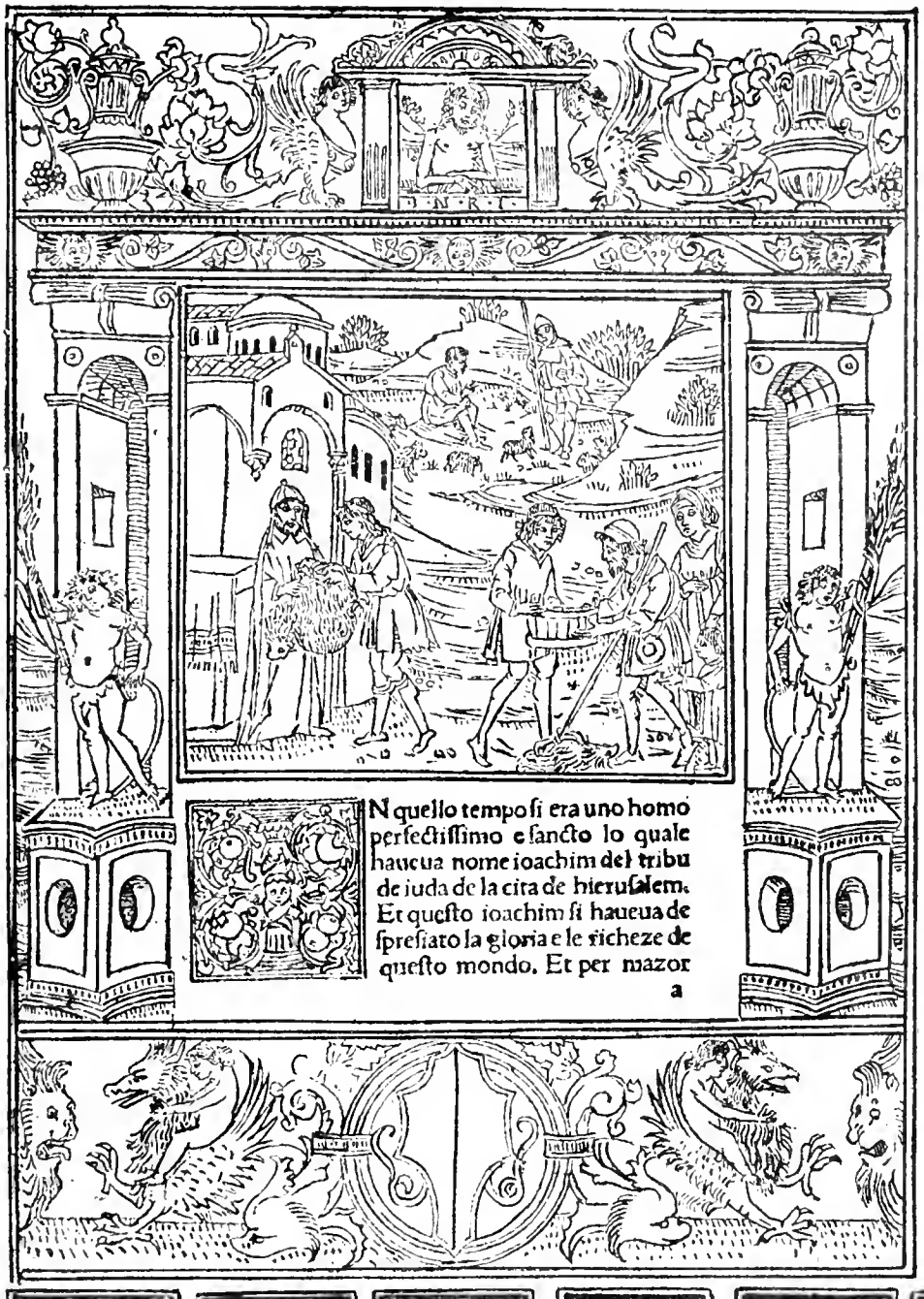
Albu

baiber

Opera bellissima de larte Militar Bel exa lentissimo poeta miser Antonio Cornazan in terza rima.

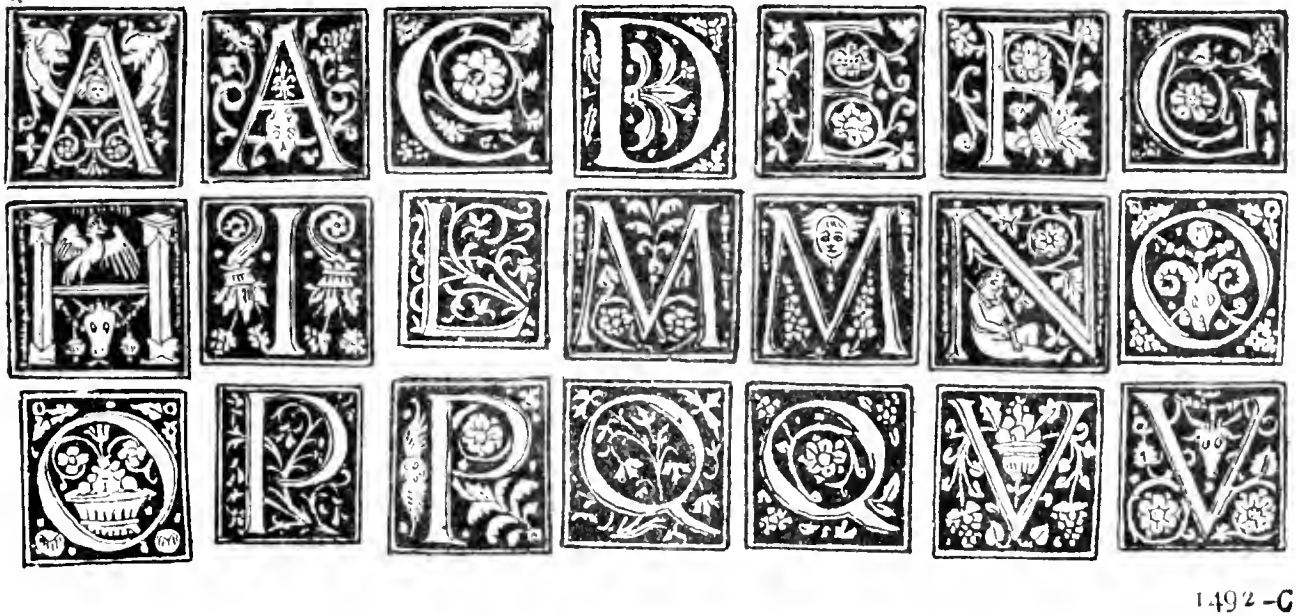






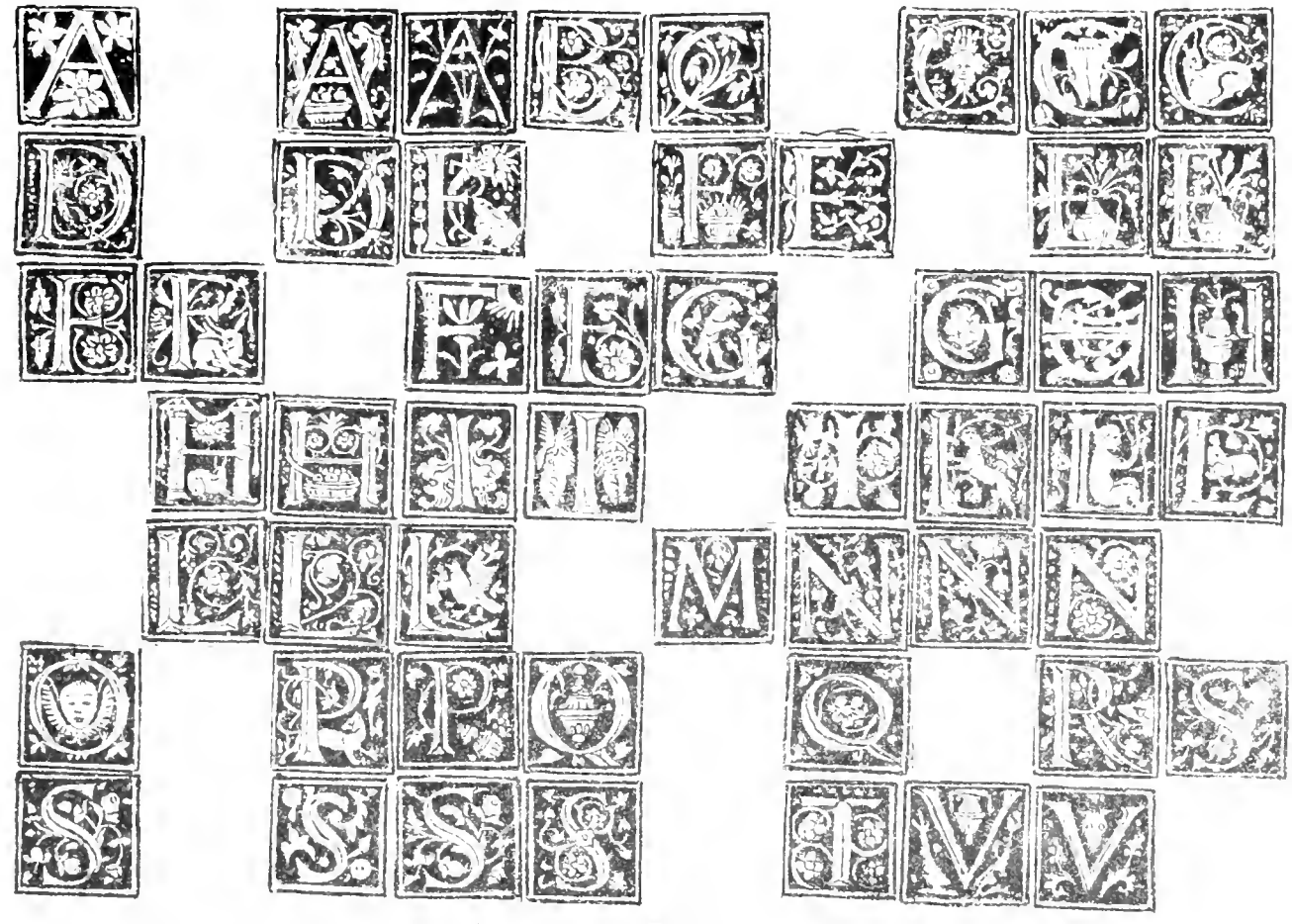
N quello tempo ſi era uno homo perfectiſſimo e ſancto lo quale haueua nome ioachim del tribu de iuda de la cita de hieruſalem. Et queſto ioachim ſi haueua de ſpreſiato la gloria e le richeze de queſto mondo. Et per mazor

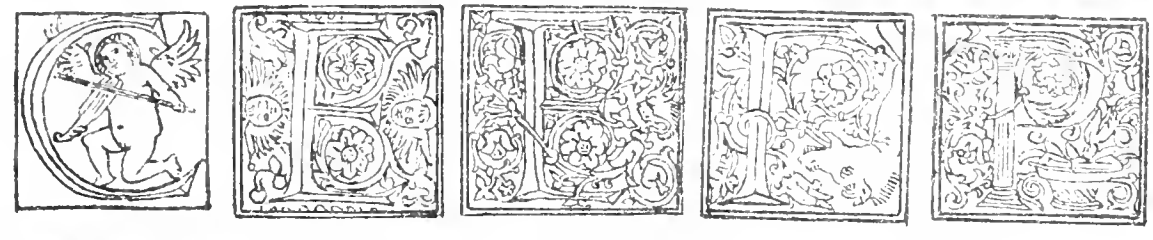
a

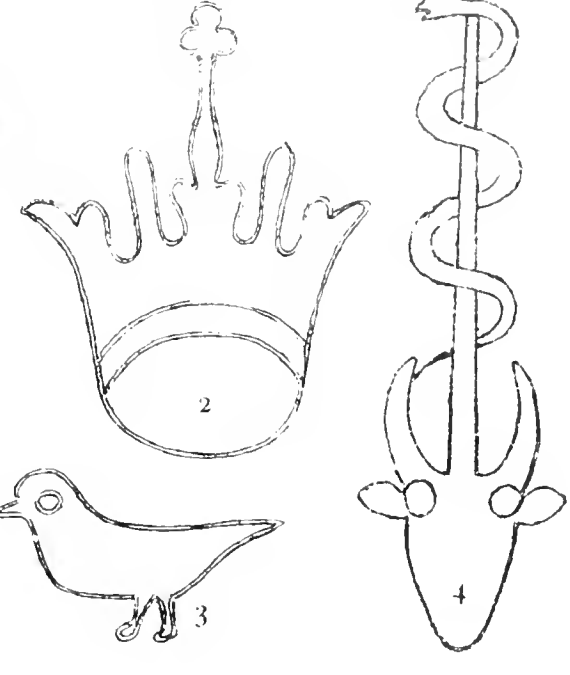


FINITO LA PRIMA DECA DI Tito Liuio Padoano hiſtorico dal cominciamento della citta de Roma: Seguita la terza della ſecunda battaglia Carthagineſe. Cap. I.

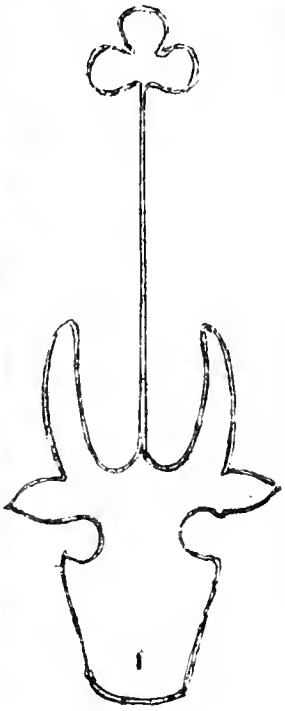
NQVEſta parte de la mia opera e licito a me di parlare ſpõtaneamente promettẽdo qllo che la magor parte delli ſcriptori hanno promeſſo nel principio di tutta la ſumma de lopera loro: cioe che io ſcriuero de una guerra maximamente degna di memoria intra tutte le altre che mai ſiano ſtate per tempo alchuno. Laquale Hánibale duca de Carthagineſi hebbe col populo Romano: Imperho che mai non combattelono intra loro alchune citta de: o gente piu uãlide & forte de richezze: ne a quelle medeſime fu mai tanto de uirtu o forza dato: quanto a queſte: lequale non cõbatteuão itra loro ignorãtemẽte ma ſẽpre cõpareuão alla battaglia có quelle arte prouate nella pria guerra Carthagineſe. Et fuo tanto uaria la fortũa della guerra & dubioſa la battaglia: ch piu uicini fuoro al pericolo gli uincitori che gli altri. Coſtoro anchora cõbatterono piu quaſi per magior odio che forze luno contra laltro: ſdegnandoſi gli Romani: che li uincti ſpõtaneamẽte portaſſeno larme contra gli uincitori. Et li Carthagineſi credendo che cõ ſuperbia & auaramente ſopra loro: ch erano uincti fuſſe uſato de Romani lo imperio. Anchota e fama che Hánibale in etade quaſi de noue anni eſſendo






2
3
4

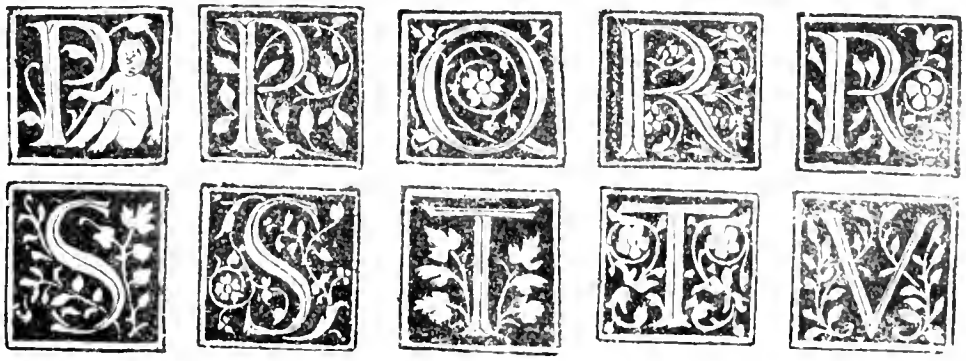
·SILEN TIVM·
CANTALYCII EPIGRAMMATVM LIBER AD PO-
LYDORVM TYBERTVM CAESENATEM EQ VITEM
COMITEMQ VE.
CANTALYCIVS POLYDOROSVO.S.P.
Apinius ſtatius neaſ
equitum mi polydor
tauit:an ſiluas ſuas c
rumq; thebaide feſti
uolumen congregata
edidiſſet:atq; in ſingulorum in quor
M C
P
M C
P

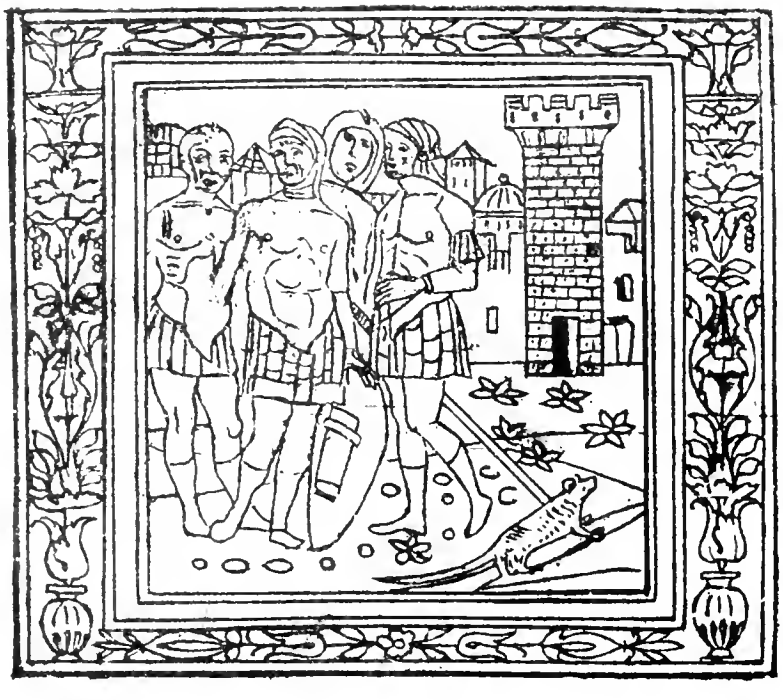


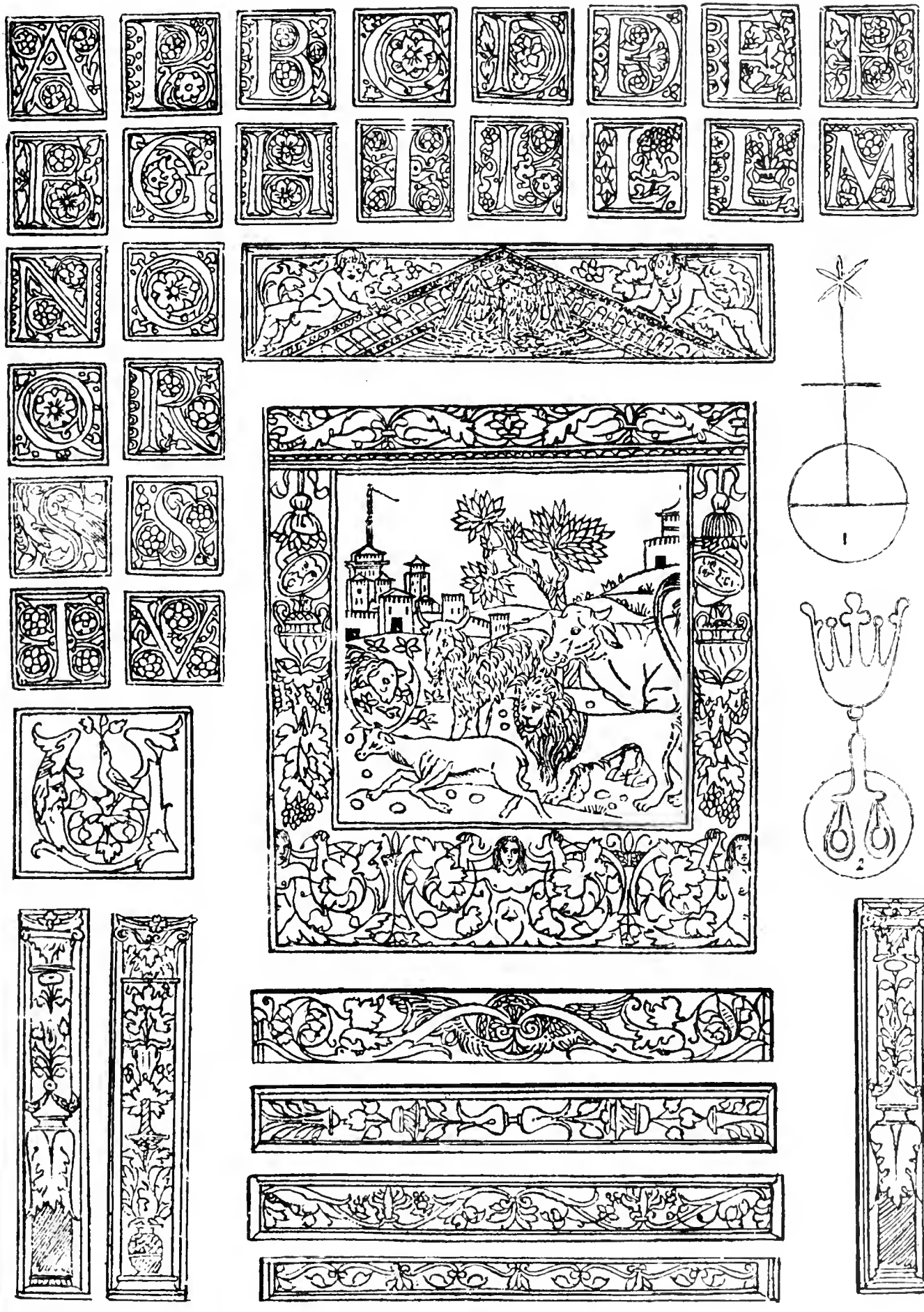
Aelij Donati grammatici pro impetrando rempublicam litterariam ad iuuenuitijs adolescentibus grammatices rudimenta q̃z optissime dedicata.

Ianua sum rudibus primam cupientibus artem
Nec sine me quisquam rite peritus erit.
Nam genus ⁊ casum speciem numerumq̃z figuram
Dis que flectuntur partibus insinuo.
Dono modum reliquis quid competat optime pandens.
Et quam non doream dictio nulla manet.
Ergo legas: studiumq̃z tibi rudis adijce lector
Nam celeri studio ducere multa potes.

DECLA que pars est? nomen est. Quare est nomen? Quia significat substantiã ⁊ qualitatẽ propriã vel communem cum casu. Nomini quot accidũt? quinq̃z: que? Species: Genus: Numerus: Figura: ⁊ Casus. Cuius speciei? primitiue: quare? quia a nullo deriuatur. Cuius speciei? deriuatiue: vnde deriuatur? a poesis. Cuius generis? masculini: quare? q̃r preponitur ei in declinatione vnum articulare pronomen hic. Cuius generis? feminini: quare? q̃r preponit̃ ei ĩ declinatione vnũ articulare pronomẽ hec. Cuius generis? neutri: q̃re? q̃r preponitur ei in declinatiõe vnũ articulare pronomen hoc. Cuius generis? cõmũis: quare? q̃r preponit̃ ei ĩ declinatione duo articularia pronomina hic ⁊ hec. Cuius generis? oĩs: quare? q̃r preponit̃ ei in declinatione trĩa articularia pronoĩa hic ⁊ hec ⁊ hoc. Cuius generis? promiscui: quare? q̃r sub vna voce ⁊ vno articulo cõprehendunt̃ animalia vtriusq̃z sexu







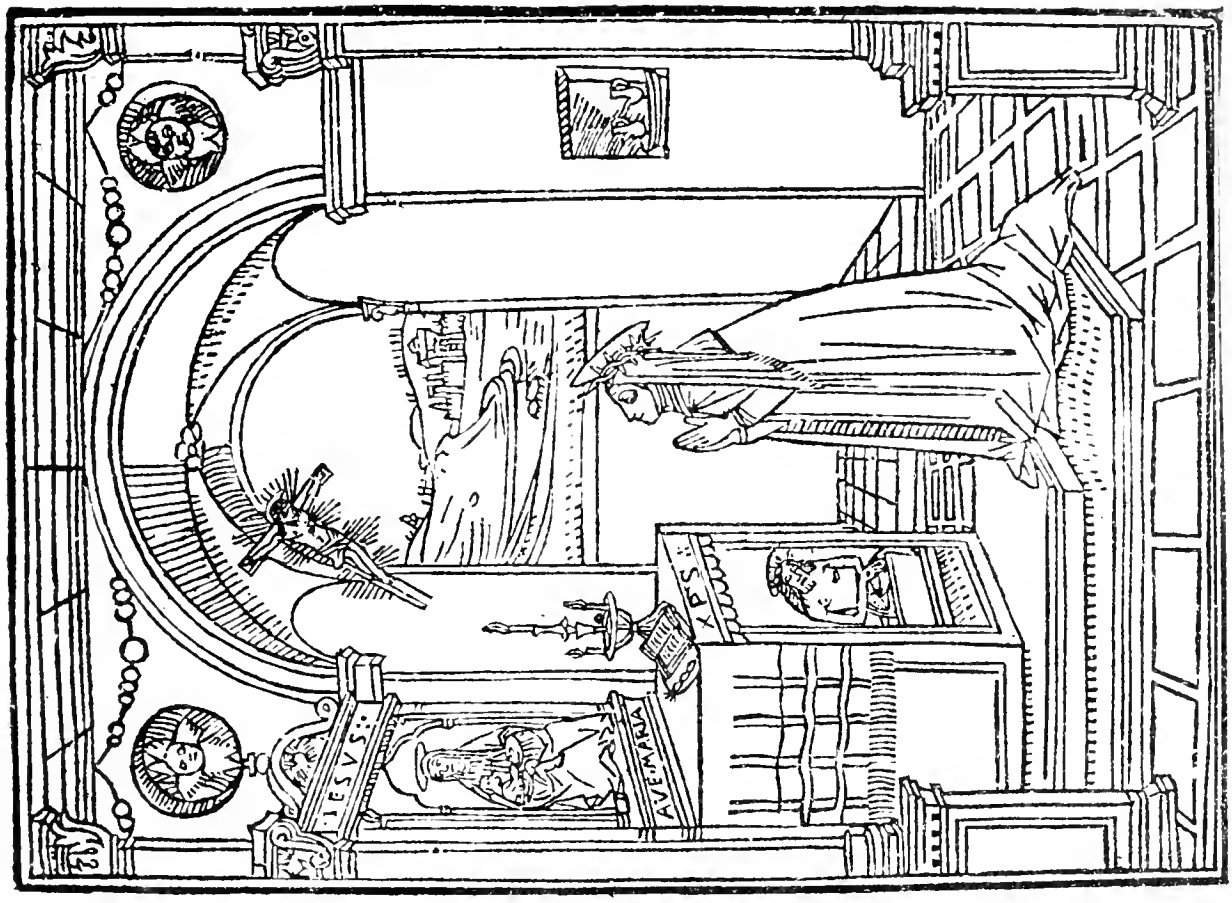
Al nome de ieſu chriſto crucifixo & de Maria dolce & del glorioſo patriarcha Dominico.

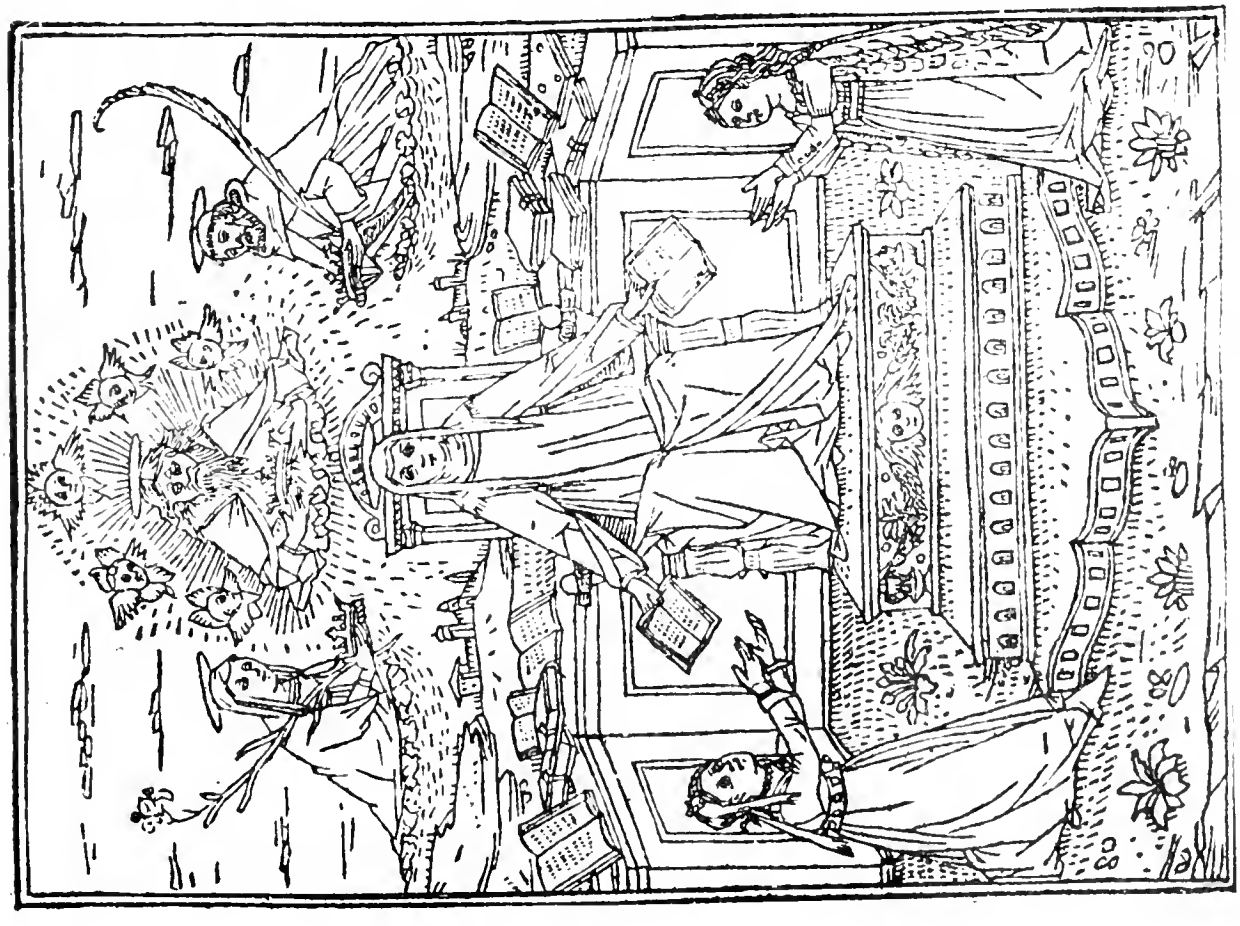
Libro della diuina prouidentia compoſto in uulgare dala Seraphica uer gine ſancta Chaterina da Siena ſuore del terzo ordine de ſancto Domi- nico eſſendo lei mentre che ditaua al ſuo ſcriptore rapt: ſo & abſtractione de mente. in queſto libro interuiene dio padre & la uergine Chaterina per modo de dialog parlare che interuiene tra doe perſone. Et in eſſo ſe cor ſimi ſecreti diuini.

Come una aia leuata dal deſiderio del honore de idio xímo exercitádoſi nela humile oratione: dapoi che heb cõ dio de lanima che e in charitade: domãdo a eſſo dio

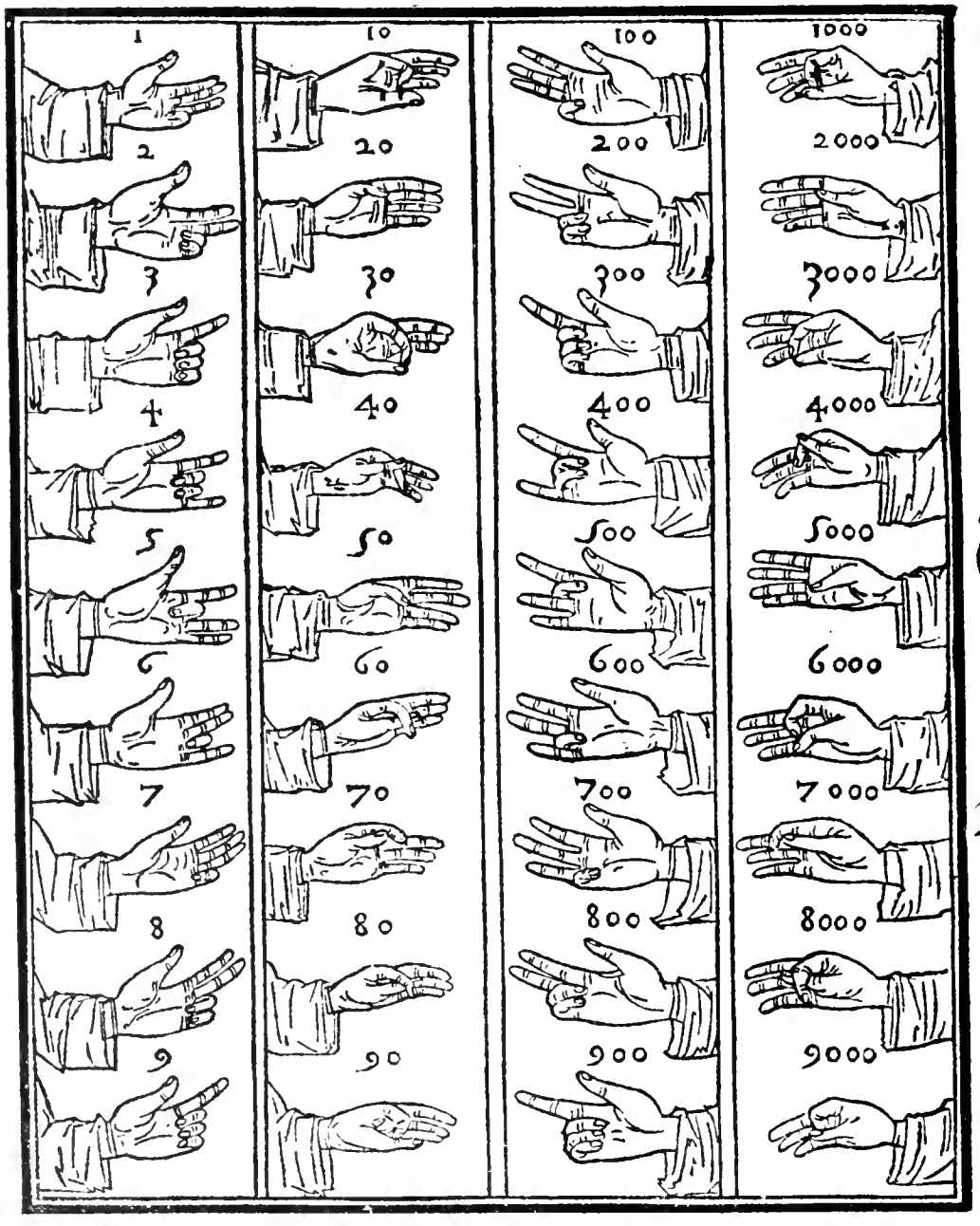
na anima anxietata de grandiſſimo deſi derio uerſo lo hono- re de dio & la ſalute delle anime: uene ad exercitarſe per alchu

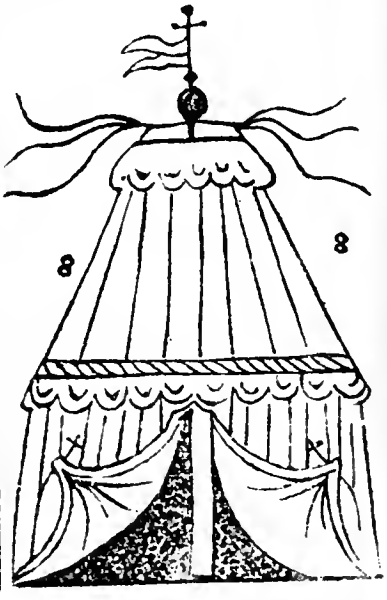
no ſpacio di ten bituata & habit del cognoſcime per meglio cog de dio i ſi. perch to ſequita lamo de ſequitare & i


XPS
IESVS
AVEMARIA

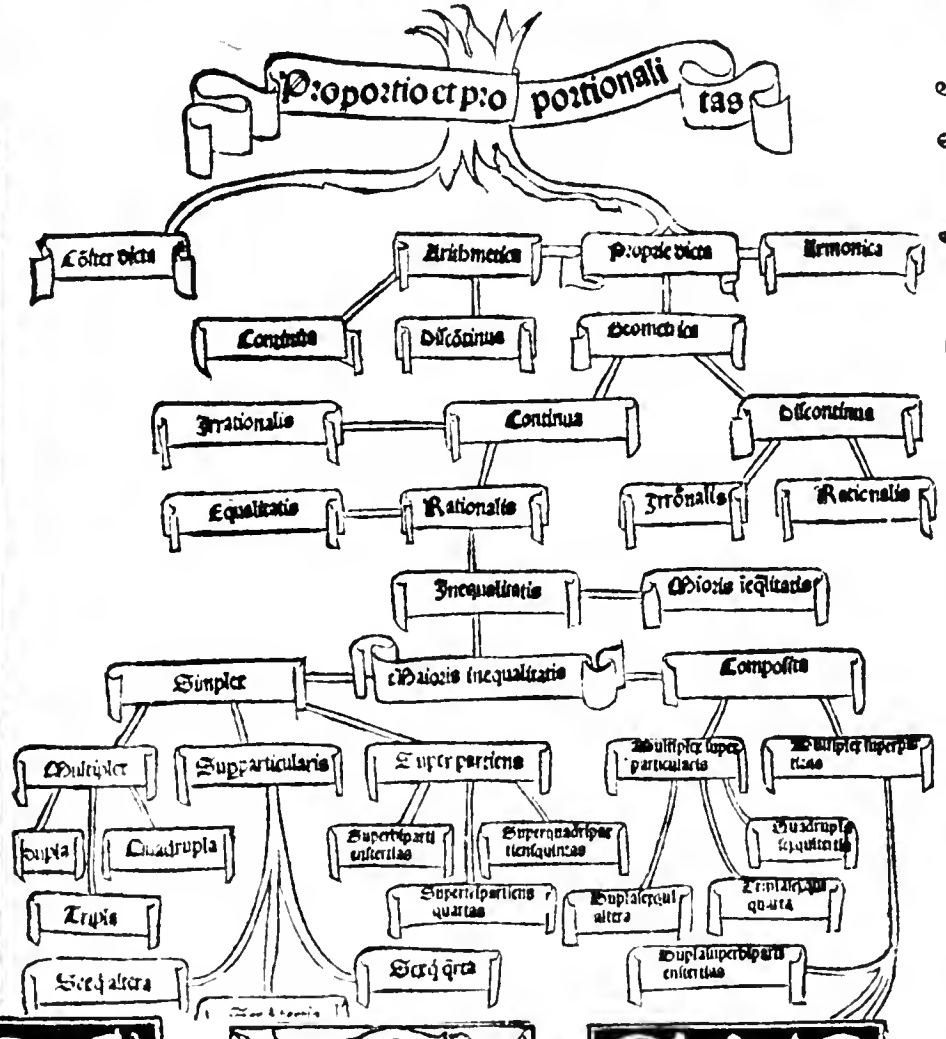


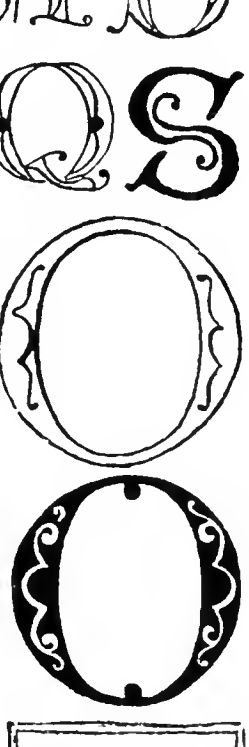
A quãtita Magnanimo duca e si nobile ⁊ excellẽte cosa che molti philosophi p q̃sto lhano giudicata ala substãtia para: e co messa coeterna. Peroche hano cognosciuto p verũ modo alcuna cosa in rex natura senza lei nõ potere existere. Per la qual cosa de lei ĩtẽdo (cõ laiuto de colui che li nostri sensi reggi) tractarne: nõche p altri prischi e antichi phylosophi nõne sia copiosamẽte tractatore r̃ theorica e pratica. Ma p che lor dicti gia ali tẽpi nostri sono molto obscuri: e da molti male apresi: e ale pratiche vulgari male applicati: diche in loro opationi molto variano: e cõ grãdi elaborio si affanni mettano in opa: si de nũeri cõmo de misare: vnde di lei parlãdo nõ intẽdo se nõ quãto che ala pratica e opare sia mestiero: mescolãdoci secõdo iluoghi oportuni ancora la theorica: e causa de tale opare: si de numeri cõmo de geometria. Ma prĩa acio meglio q̃llo che sequita se habia appẽhendere: essa quãtita diuideremo secõdo el nr̃o ꝓposito: e diuidẽdola aciascun suo mẽbro





Distinctio secta Tractatus quartus





Doctrina c nō puocho vtile a quelloro che nouamēte intrati sō nella religione del viuere religiosamente. Composita per lo Clementissimo Monsignor Patriarcha Beato Laurēzo Justiniano della cōgregatione di San zorzi de Aliga Gentilhuomo so de Venexia.

A

A O

O O I

L L

A diuina bonitade volendo premiare le anime de hi suoi electi de richeze celestiale per in fino che essi viuono in questa

Beato Laurentio Patriarcha dela vita Religiosa.

N O P P

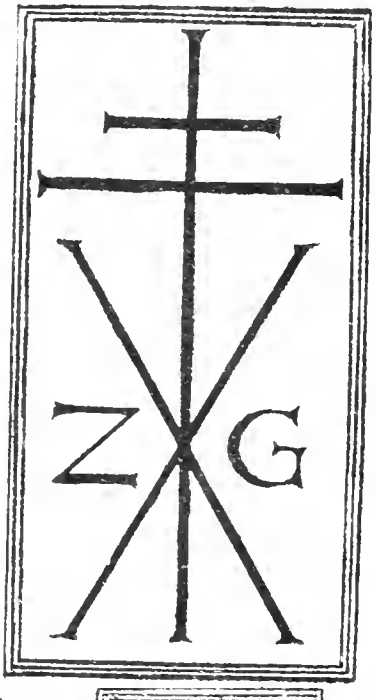
P R S S

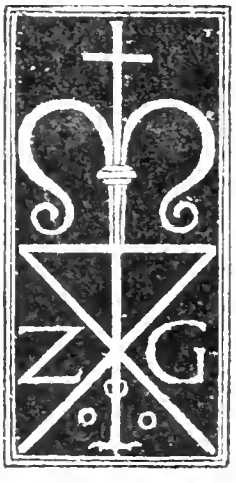
est athletarum ac eo-
rum qui summa diligentia
corpus exercent: nō mō bo
næ habitudinis: ac exercitī-
onis hr̃e tōnem: uer& & eius qd̃ magnam
exercitationis uim habere arbitrantur:
nōnunq̃ remissioni corporis acquiescere.
Idem lr̃arū studiosis fieri oporter̃ censeo:
ut cum grauibus ac seriis legendis defati
gati fuerit: ad animi laxamẽtum aliq̃tisp
declinēt: donec ad futurū laborem robu
stiores: ac uegetiores efficiãtur. Maximū
uero ex hoc otio: atq; quiete fructū cape-
rēt; si tali ū rer& lectioni uacarent: quæ nō

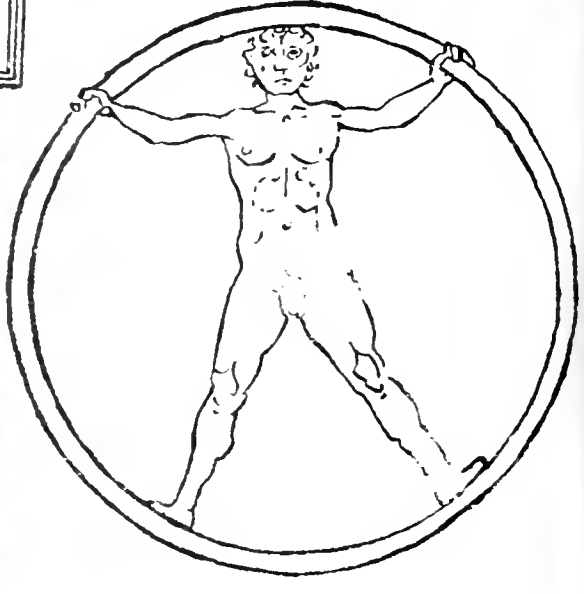
1494 -E

ERODOTI Halicarnaſei hiſtoriæ explicatio hæc eſt: ut neq; ea quæ geſta ſunt: ex rebus humanis oblitterentur ex æuo: neq; ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudẽtur: cum alia: tum uero: qua de re iſti inter ſe belligerauerũt. Perſarũ eximii memorãt diſſenſionũ auctores extitiſſe Phœnices qui a mari quod Rubrum uocatur: in hoc noſtrum proficiſcentes: & hanc incolentes regionem: quam nunc quoq; incolunt: longinquis continuo nauigationibus incubuerunt: faciendiſq; Aegyptiarum & Aſſyriarum merciũ uecturis in alias ꝓ lagas: præcipueq; Argos traiecerunt. Argos &enim ea tempeſtate omni-

Ferdinando Ongania Editore.







Ad illustrissimum Principem Gui. Ubaldum Urbini Ducē Montis feretri: ac Durantis Comitem. Grecis latinisq; litteris Ornatissimum: ⁊ Mathematice discipline cultorem feruentissimum: Fratris Luce de Burgo sancti Sepulchri: Ordinis minor: ⁊ sacre Theologie Magistri. In artez arithmetice: ⁊ Geometrie. Prefatio.

La quantita Magnanimo Duca: e si nobile ⁊ excellēte cosa che molti phylosophi per questo lhano giudicata ala substantia para: ecō essa coeterna. Peroche haño cognosciuto per verū modo alcuna cosa in rerū natura sença lei nō potere existere. Per la qual cosa de lei itēdo (cō laiuto de colui che li nostri sensi reggi) tractarne: nonche per altri prischi e antichi phylosophi nonne sia copiosamente tractato: e in theorica e pratica. Ma per che lor dicti gia ali tempi nostri sonno molto obscuri: e damolti male apresi: e ale pratiche vulgari male applicati: diche i loro operationi molto variano: e con grandi elaboriosi affanni mettano in opera: si de numeri cōmo de misure: vnde di lei parlando non intendo se non quāto che ala pratica e operare sia mestiero: mescolandoci secōdo iluoghi oportuni ancora la theorica: ecausa de tale operare: si de nūmeri cōmo de geometria. Ma prima accio meglio q̄llo che sequita se habia apprehēdere: essa quantita diuidiremo secōdo el nostro proposito: edinidendola aciascun suo membro assegnaremo sua propria e vera diffinitione e descriptione. E alora poi sequira quello che Arist. dici in secundo poster. Tūc enim maxime scitur aliquid cum habetur suum quid est ⁊c.

Diffinitiones ⁊ diuisio discrete ⁊ continue quantitatis: articulus primus prime distinctionis.

Dico adōca. La quātita essere imediate bimembre: cioe continua e discreta. La continua e quella lechui parti sonno copulate e gionte a certo termine cōmune: cōme sōno legni: ferro: e saxa ⁊c. La discreta oueramēte numero: e q̄lla lecui parti nō sōno giōte adalcuno termine cōe: cōmo e.1.2.3, ⁊c. Diche prima dela discreta: cioe del numero: e poi dela continua cioe geometria: quāto alo intento aspecta chiaramente tractaremo.

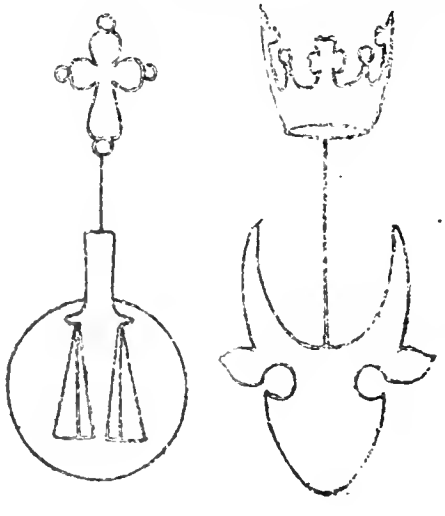
Diffinitio numeri proprissima: articulus secundus.

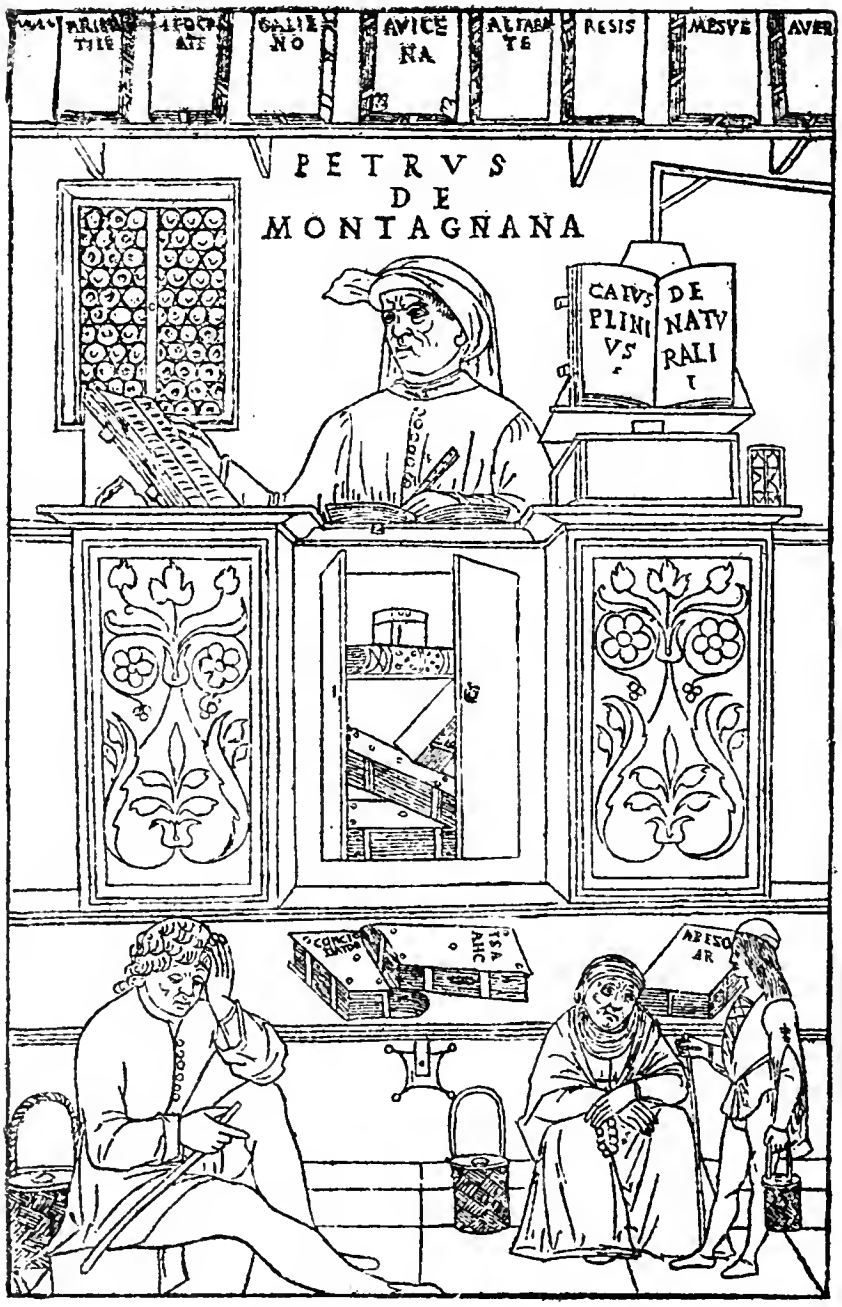
Numero: e (secondo ciascuno phylosophāte) vna multitudine de vnita cōposta: et essa vnita nō e numero: ma ben principio de ciascun numero: ede q̄lla mediāte laq̄le ogni cosa e dicta essere vna. E secōdo el seuerin Boetio i sua musica: e la vnita ciascū nūero i potētia: ⁊ passiz i la sua arithmetica Regina e fondamento dogni numero lapella. Laqual piu magnificandola in le cose naturali disse in quello che fa de vnitate ⁊ vno. Omne quod est: ideo est: quia vnum numero est. E ne ancora el numero in infiniti membri diuiso: per quel che esso Aristo. dixe: cioe. Siquid infinitum est: numerus est. E per la terça petitione del septimo de Euclide: la sua serie in infinito potere procedere: et quocūq; numero dato: dari pōt maior: vnitatem addendo. Ma noi pigliaremo quelle parti a noi piu note e accomodate. E pero dico con glialtri alcuno essere primo: ede quello che solo dala vnita e numerato: e non ha altro numero: che integralmente aponto lo parta. Altro e ditto cōposto: ede quello che da altro numero e mesurato: ouero numerato. Exēplum primi Cōmo.3.7.11.13.e.17. ⁊c. Exemplū secūdi. Cōmo.4. chel doi lo mesura e numera: e.8. chel.2.e.4. El.12.14.18. e simili: tutti sōno ditti numeri composti: nō solo che constino

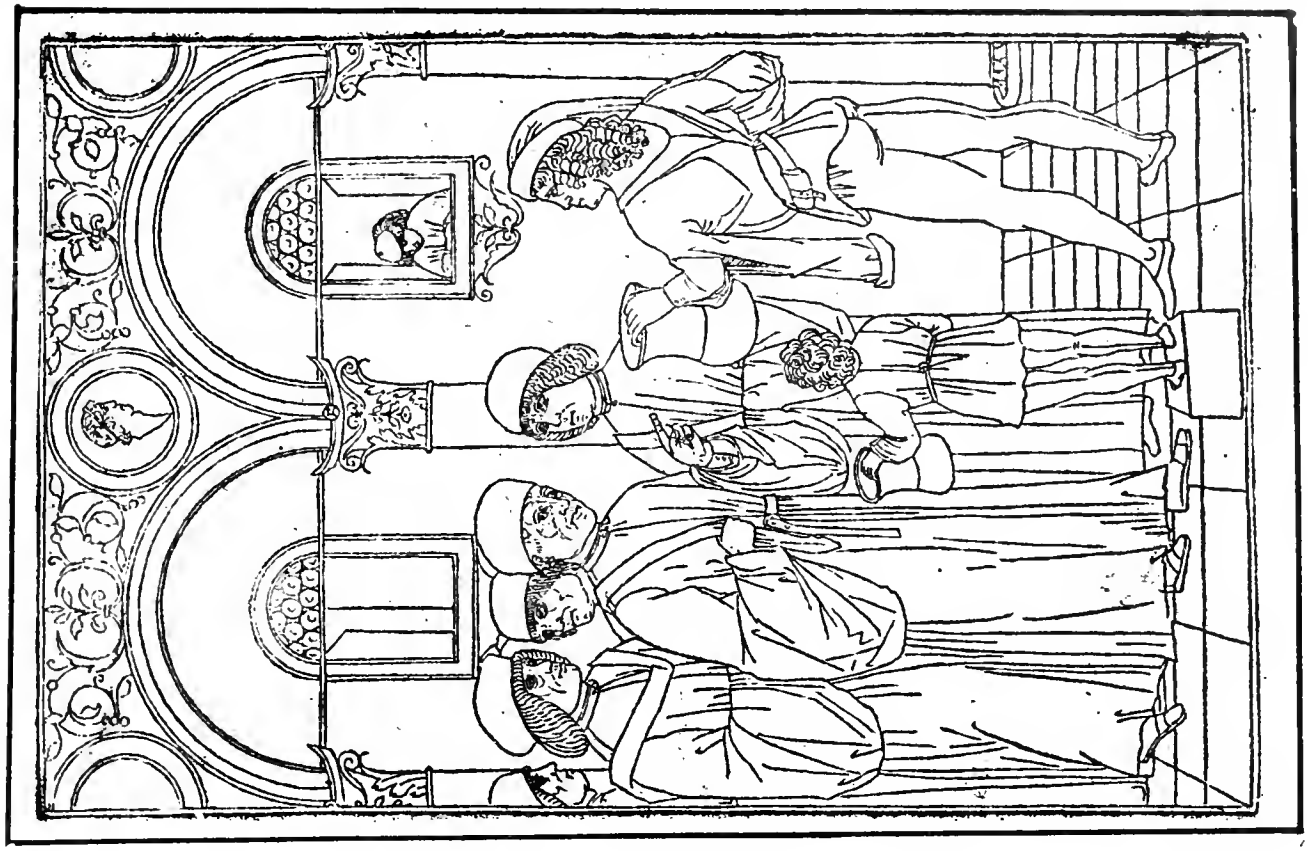
a

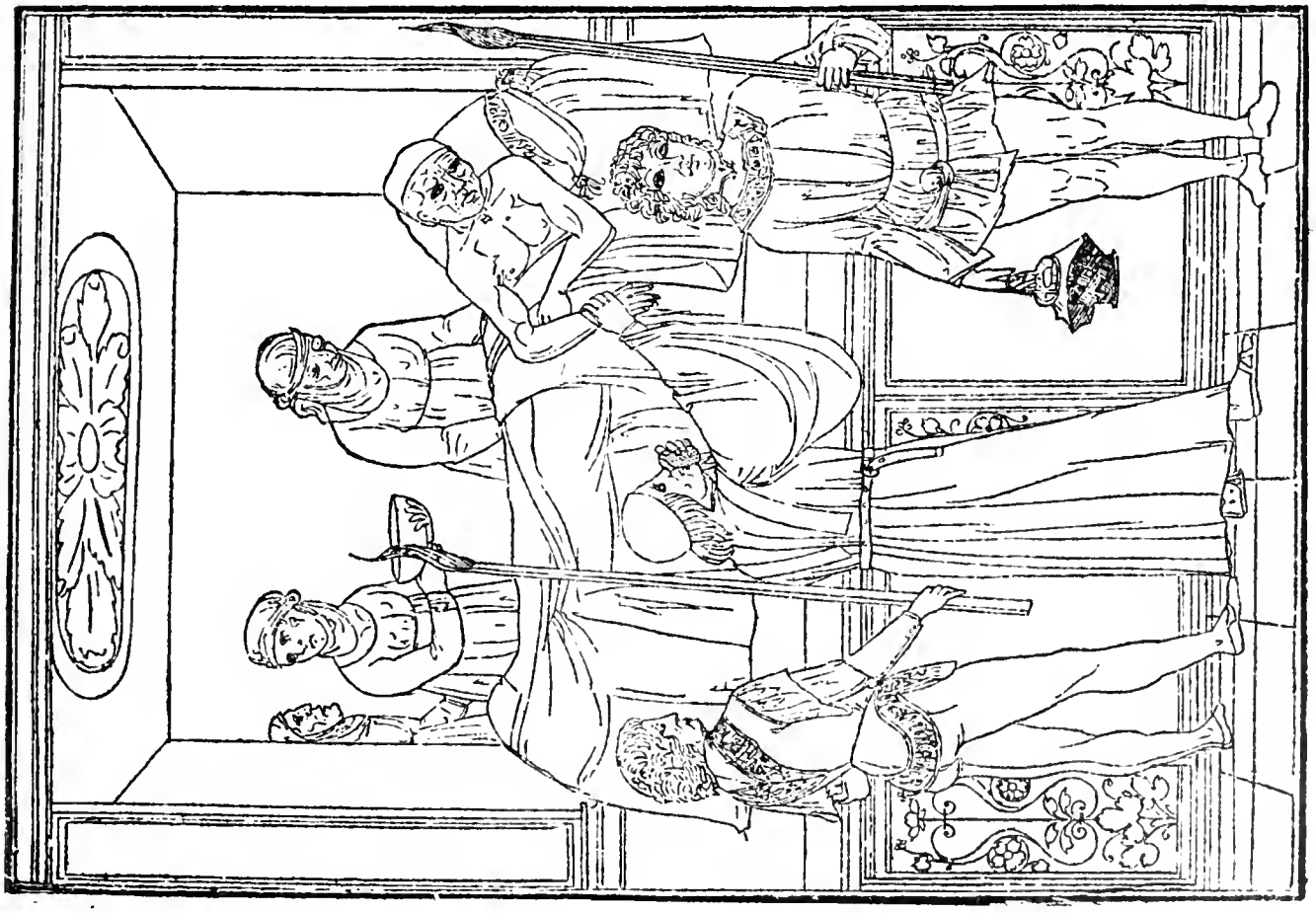
CAPITVLO PRIMO.

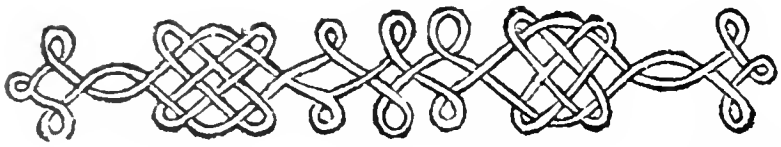
Rina e
mento
gue &
o uero
ca & r
na diu
le regi
altra c
el qua
quatro qualita ſiano nel corp
di queſte: cioe calidita & frig
dela ſubſtantia. Niẽtedimer
te ſuperioreo uer erima e el c
ratione: la quarta e el fundo.
po di quella la infirmita d
tudine di fegato & di milza.
cidenti de le mẽbra linferio
O ltra di queſto nella urina ſon
comincia dal fũdo dello urin



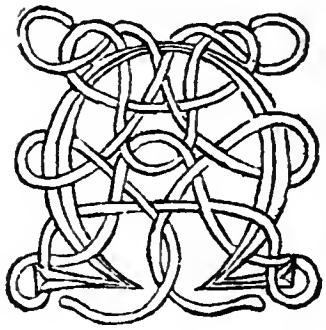






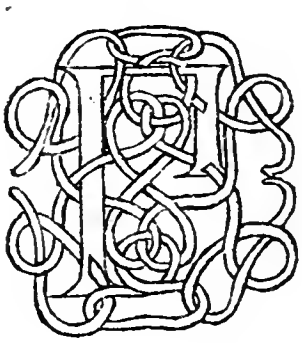


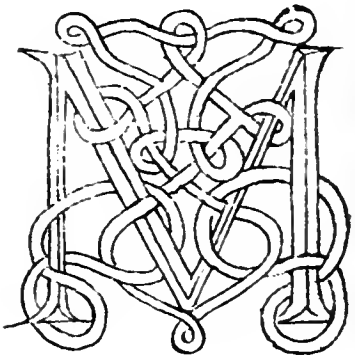
ΚΑΤΩΝΟΣ ῬΩΜΑΊΟΥ ΓΝΩ̂ΜΑΙ ΡΑΡΑΙΝΕΤΙ
ΚΑῚΔΊΣΤΙΧΟΙ· ΑΣ ΜΕΤΉΝΕΓΚΕΝ ἘΚ
ΤΗ̂ΣΛΑΤΙΝΩΝ ΦΩΝΗ̂Σ ἘΙΣ
ΤΗ̂Ν ΕΛΛΆΔΑ ΔΙΆΛΕΚ
ΤΟΝ ΜΆΞΙΜΩΣ·
Ὀ ΡΛΑΝΟΎ
ΔΗΣ·~

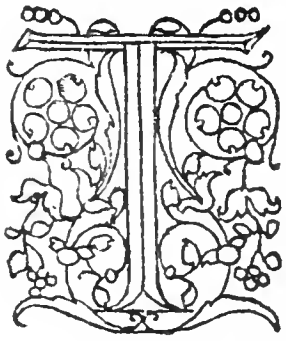


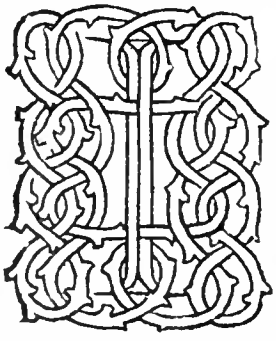
ΠΡΟΟΊΜΙΟΝ·

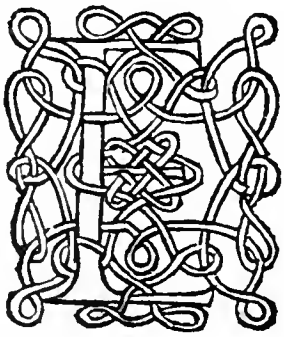
Ανατρλήσας ἐγὼ κατὰ νοῦν ὡς πλεῖ
στοι δὴ τῶν ἀνθρώπων τῆς τῶν ἠθῶν
ὁδοῦ παραστέτρονται, συλλήπτεόν τι
εἶναι καὶ γνώμην συνεισακτέος
ὠιήθην δεῖν ταῖς σφῶν ὑπολήψεσιν·
ἵνα τιμάλιστα συν εὐδοξίᾳ τε βιώσαιεν, καὶ τιμῆς
ἐπιτύχοιεν· δεῦρο τοίνυν σεφίλτατε ἐδιδάξω, τρο
πον τινὰ τὰ τοῦ σοῦ νοὸς ἤθη κοσμήσεις· οὕτω δοῦν
ἐναλέγουτάς δε τὰς ἐμὰς ἐντολὰς ὥστε καὶ συνιέ-
ναι αὐτῶν· τὸ γὰρ τοι ἀνατινώσκειν καὶ μὴ γινώσκειν,
καταγινώσκειν ἐστίν·

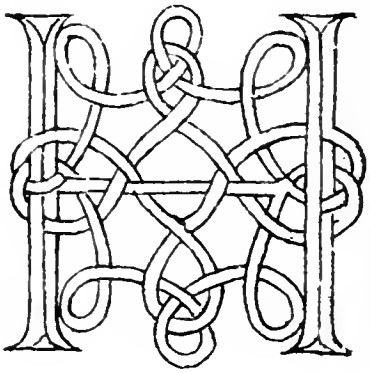












Impressum Venetiis characteribus ac studio Aldi Manucii Ro
mani cum gratia &c. .M.CCCC.XCV. Mense februario

ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

Ευε. ΠΟΘΗΝ κελεύεις ἡ τὸ δέμβρον φαίνεται;

Γει. Διαξέσαμεν ἡμᾶς· ἡδὺ δ' αὖ πρώιζ πάλιν.

Ευ. Τί ὦ πόνηρ· ἀρῶ κάτω πλανώμενος.

Απολούμεθ' ἄλλως τὴν ὁδὸν προφορμώμενοι.

Γε. Τὸν ἐμὲ κορώνη πεῖθόμενον τὸν ἀθλιον.

Ὁδοῦ πεπλεῖν σταδίους πολλοὺς ἡ χίλιους,

Σαρμαλίου ὁ θηρατὴς δυσφορήσας ὅτι πολὺν ἐποιεῖτο χρόνον τυφλῷ ἀνδρὶ τὸν δρόμον, πέπλεκται ἡδέως ἐπὶ τοῦ θαύματος καὶ ἐκπλήξεως αὐτοῦ· τὸ πρᾶγμα ἐπίρρημα, ἐπαμφοτερίζει· ἢ σὺν τῷ θαυμάζεται, ὡς τάδε ἔως δηλοῖ· ἢ παύσασθαι δεῖ τῆς μάχης, ἀλλὰ διὰ τὸ ἐπιφθόνως τὸ διαπονεῖν· ἢ ἁρμάλιον, χαλεπὸν· δύσκολον· δυσχερές· ἑρμηνεύεται δὲ παρὰ Ἄλκμανι, ἁλμαλέον· κάμνοντα· τὸ δὲ ὄπιθεν τοῦ λέοντος ῥ· ὡς τοῦ δὲ λέοντος τὸ πρόσθεν δρώματος

BD I

rem Religioſorum pauperũ fratrũ Iheſuatorum laudabilem uitam : rectumq; uiuendi modum apud non nullos in dubium refricari: utrũ canonicis obuiet inſtitutis: uel ſanctorũ patrũ conſonet ritibus ac regulis ipſorũ p̃cibꝫ deuictus. Ego Antonius corſetus de Sicilia iuris utriuſq; doctor Paduæ ordinariam iuris pontificii de mane legẽs pe

M

ODSVZ

BD F

IM PP

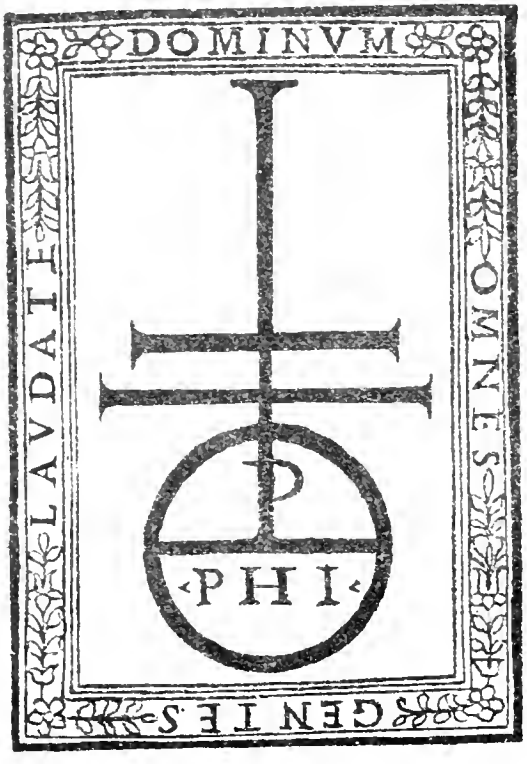
OS T

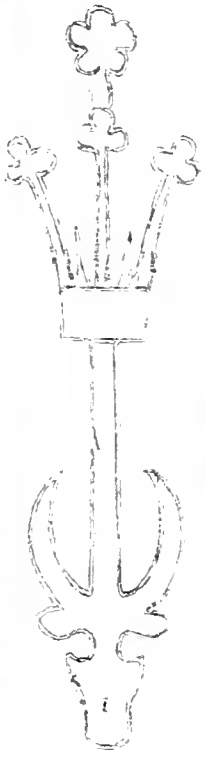
1495-C

T.LIVII PATAVINI HISTORICI DECADIS PRIMAE.

LIBER PRIMVS.

NAM PRIMVM OMNIVM SATIS CONSTAT TROia capta i cæteros sæuitum esse troianos: duobus Aenea Antenoreq; & uetusti iure hospitii: & quia pacis reddendæq; Helenæ semper auctores fuerunt: omne ius belli achiuos abstinuisse. Casibus deinde uariis Antenorem cum multitudine enetum: qui seditione é paphlagonia pulsi: & sedes & ducem regem pylæmene ad troiam amisso quærebát: uenisse in intimum maris adriatici sinũ: euganeisq; qui inter mare alpesq; incolebant: pulsis: henetos troianosq; eas tenuisse terras & in quem primum egressi sunt locum: Troia uocatur: pagoq; inde troiano nomẽ est: gens uniuersa Veneti appellati. Aeneam ab simili clade domo profugum: sed ad maiora rerum initia ducẽtibus fatis primum in Macedoniam uenisse inde in Siciliam quærentem sedes delatum: a Sicilia classe laurentem agrum tenuisse: Troia & huic loco nomen est. Ibi egressi troiani: ut quibus ab immẽso prope errore nihil prærer arma & naues superesset: cum prædam ex agris agerẽt: Latinus rex aborigenesq; qui tum ea tenebát loca: ad arcendam uim aduenarum armati ex urbe atq; agris cõcurrunt. Duplex inde fama est. alii prælio uictum Latinum pacem cum Aenea: deinde affinitatem iunxisse tradũt. alii: cum instructe acies constitissent:


DOMINVM
OMNES
GENTES
LAVDATE
P
PHI



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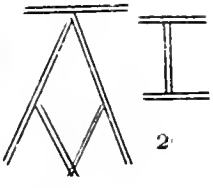
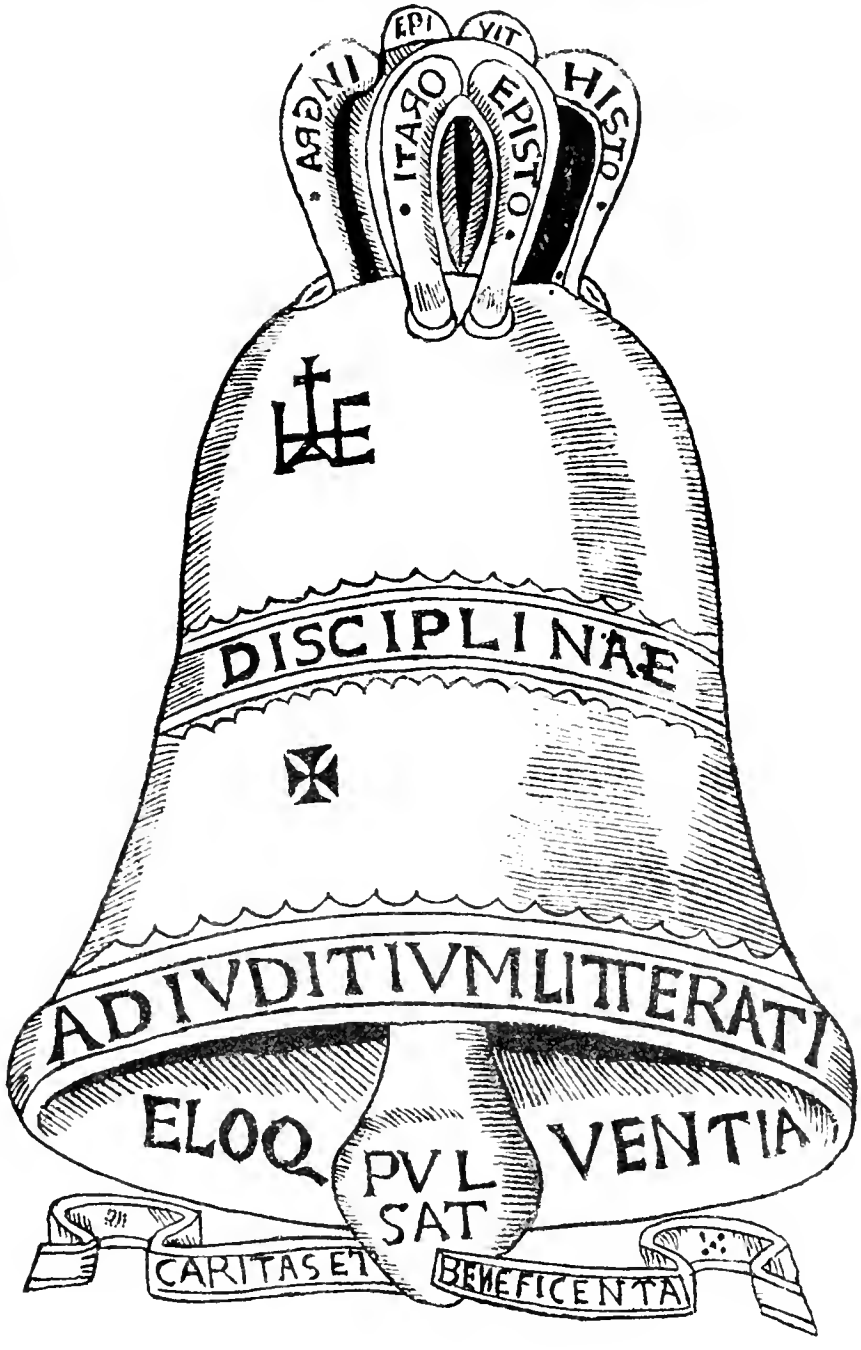

2

3

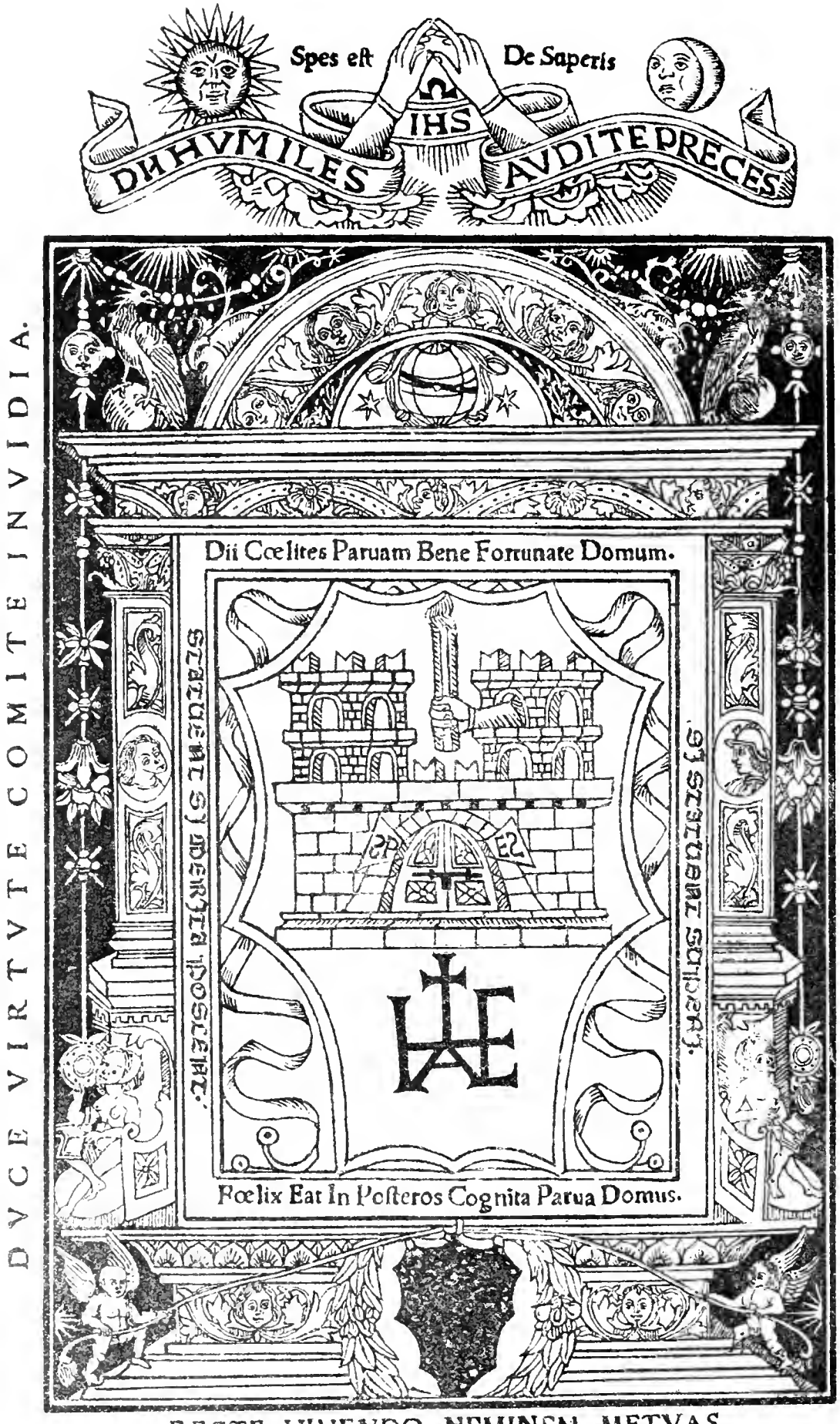
⁘ DE TE ⁘ MOX ⁘ DE ME ⁘

Ne precor quid prius dato Lector unio q̄ omnia intueare Natu ſpeto fore ut niſi cuncta abilcias cogaris ſingula laudare.

⁘ CONTINENTVR ⁘

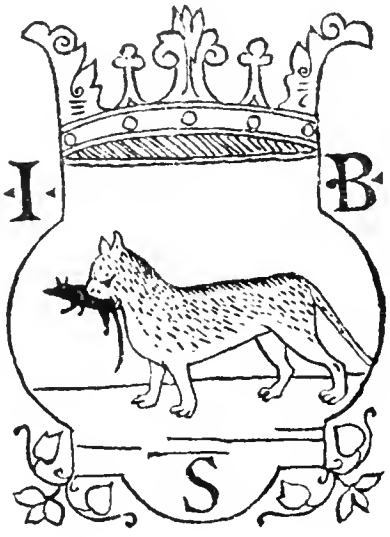


Characteribus Veneris impreſſum Romæ per Eucharium Silber alias Franck
Vnius inſius Michaelis Ferni Mediolanēſ. cura correctione & impenſa.
Anno chriſtianæ ſalutis. M.cccc.xcv. Pridie Klas Nouēbris.
Omen accipite vlri literati quoniam in Vigilia Sanctorum Omnium expunctum
Sint gratiæ dño.


Spes est De Saperis
IHS
DH HVMILES AVDITE PRECES
DVCE VIRTVTE COMITE INVIDIA.
MANET POST FVNERA VIRTVS
Dii Cœlites Paruam Bene Fortunate Domum.
STATUENT SI MERITA POSCENT.
SI STATUENT SOLENT.
Fœlix Eat In Posteros Cognita Parua Domus.

RECTE VIVENDO NEMINEM METVAS.

Epistole Marsilii Ficini Florentini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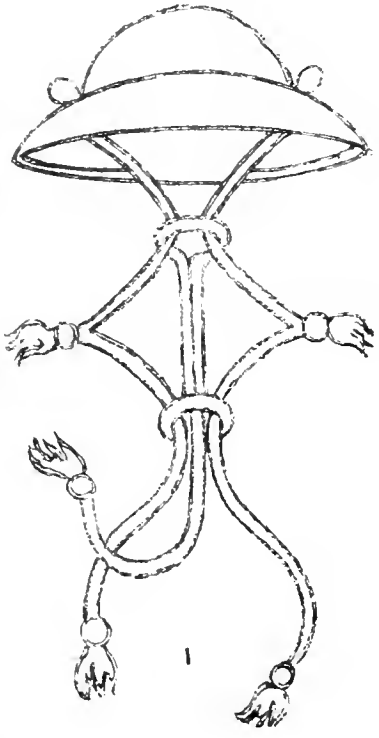
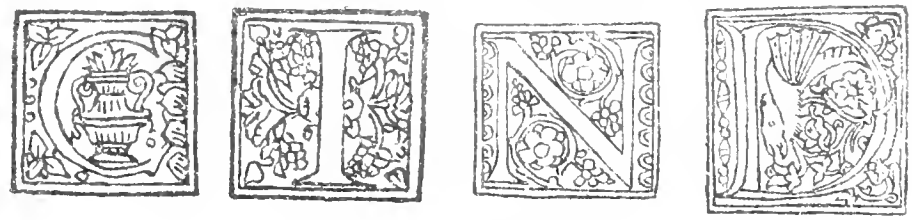
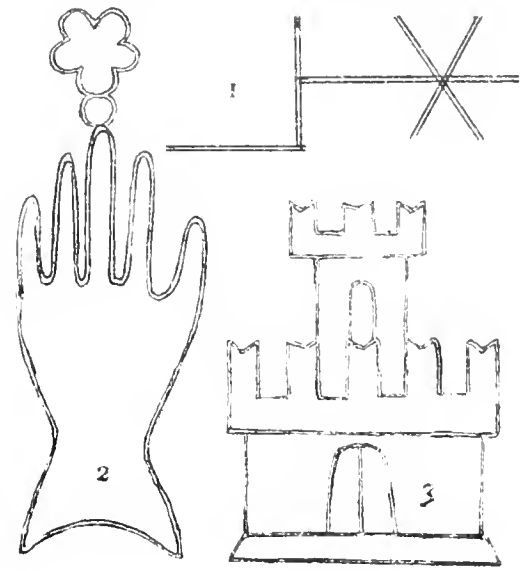
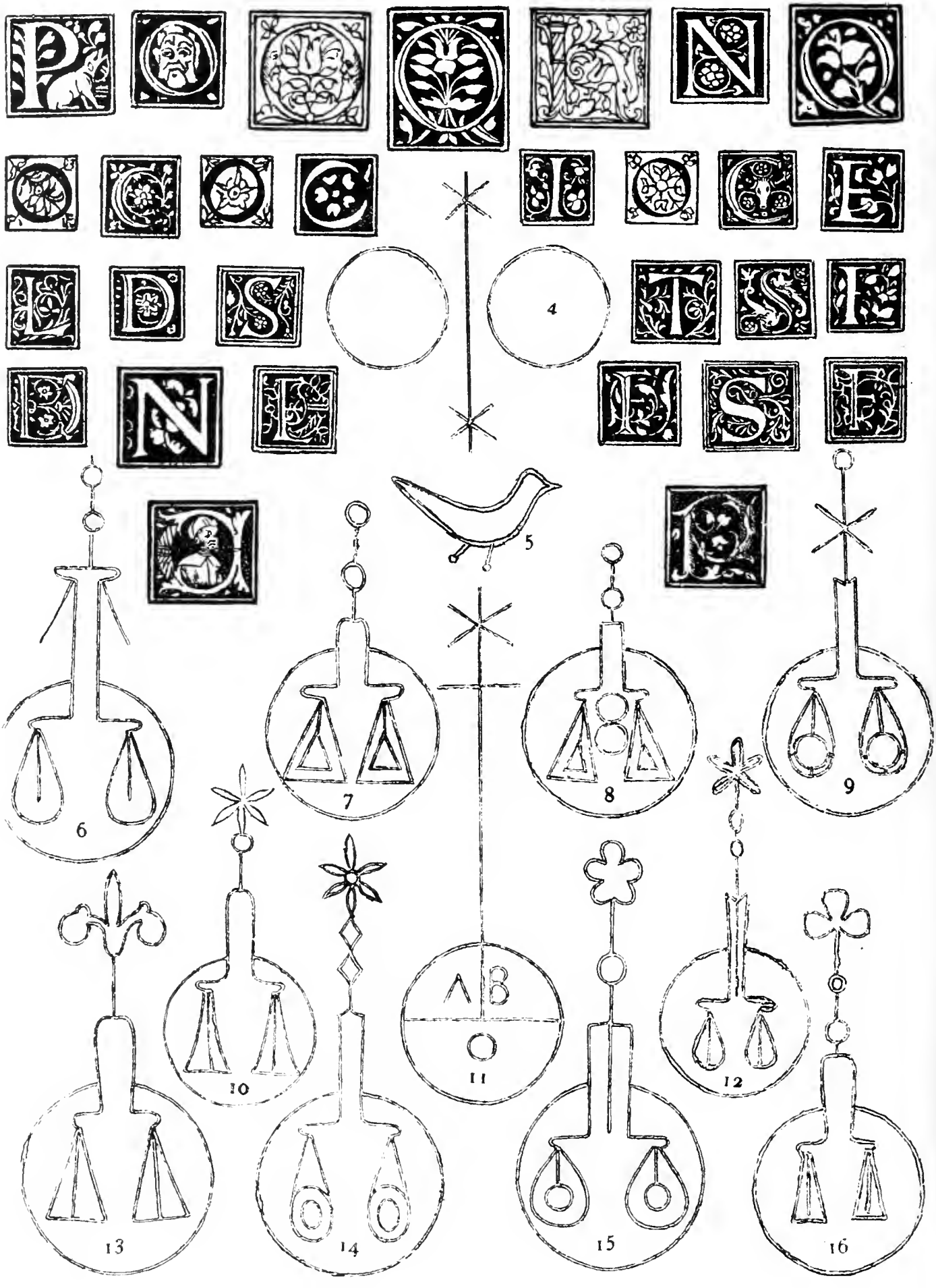


Rimũ oportet constituere qd sit nomen ⁊ quid sit uerbum. postea quid negatio: ⁊ affirmatio: ⁊ enunciatio: ⁊ oratio.

⁊ prepositiones ⁊ alia huiusmodi nõ dicũtur interpretationes: q; non per se aliquid significãt. similiter etiã voces significantes nãliter non ex ꝓposito aut cũ imaginatõe aliquid significandi: sicut voces brutoꝝ aialiũ: interpretationes dici non possunt. q enim interpretat aliqd exponere intendit. ⁊ iõ sola noia ⁊ verba ⁊ ones dicũtur interpretationes de quibus in hoc libro determinat. sed tñ nomẽ ⁊ verbũ magis interpretationis principia esse videnť q̃ interpretationes. ille enim interpretari videtur q exponit aliqd esse verũ vel falsum. ⁊ ideo sola oratio enunciativa in ora



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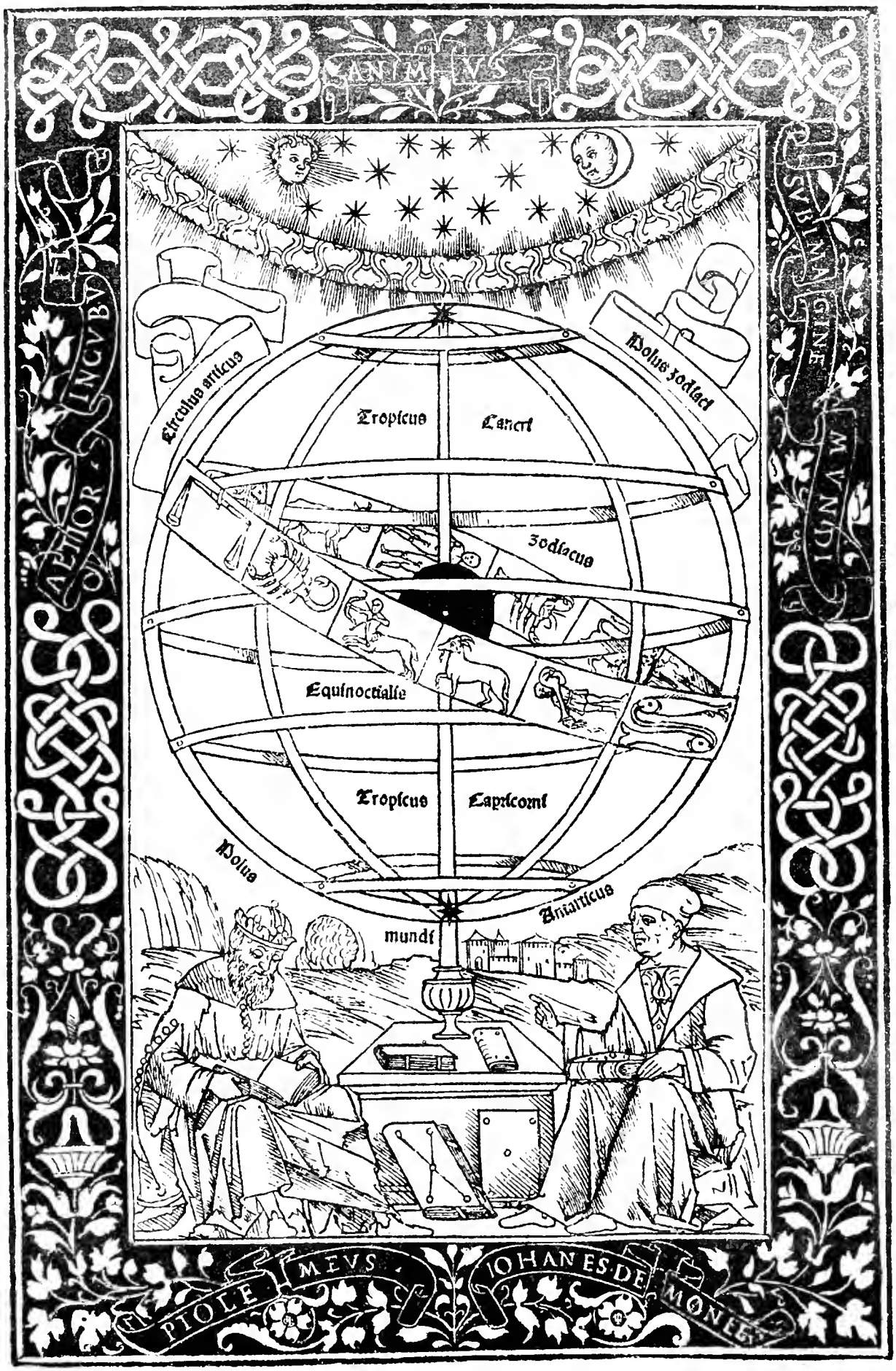
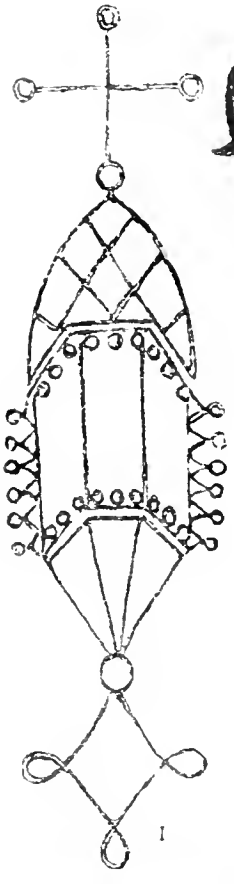


Ferdinando Ongania Editore.

1496-C

Epytoma Joānis de mōte regio In almagestū ptolo mei



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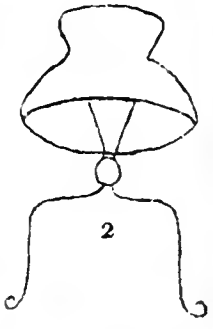
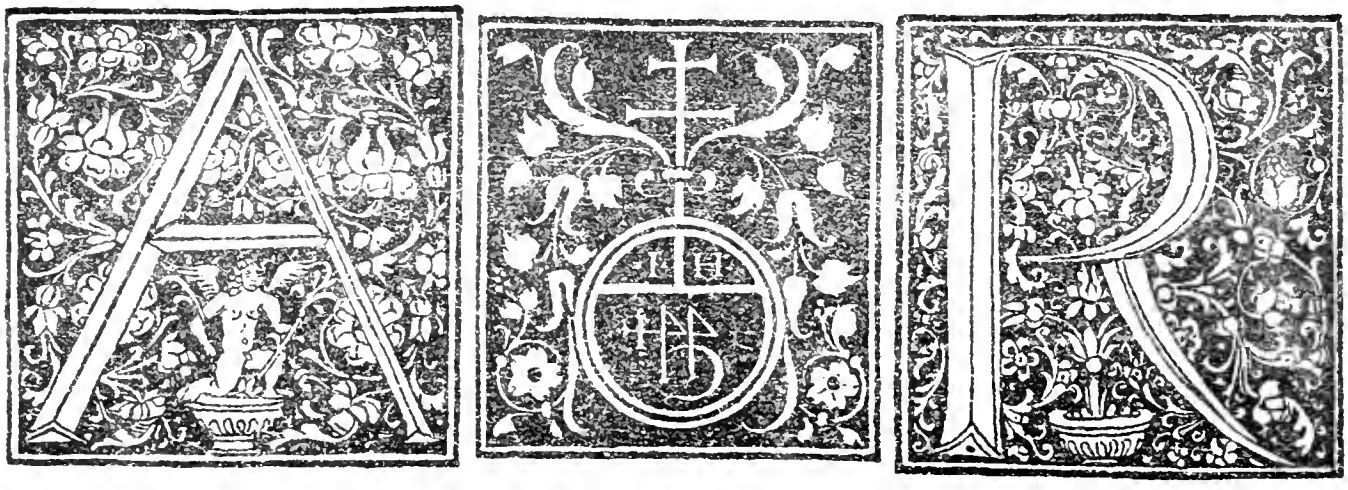


2

Cl. Ptolemei alexandrini Astronomoꝝ principis μεγάλης σύνταξις id est in Magnam Con/ structionē: Georgy purbachij: eiusq; di/ scipuli Johannis de Regio monte Astronomicon Epitoma.

Anno a prima rerum etherearū circultione .5480. Sole in parte sextadecima virginis gradiente. In hemi/ spherio Veneto: Anno salutis .1496. currente: Pridie Calen. Septembris Venetijs: Maximiliano Romanorum rege primo Faustissime imperante.



ΕΤΥΜΟΛΟΓΙΚΟΝ ΜΕΓΑ ΚΑΤΑ ΑΛΦΑΒΗΤΟΝ, ΠΑΝΥ ΩΦΕΛΙΜΟΝ:-

ΤΟ ΑΛΦΑ. ΜΕΘΕ ΑΥΤΟΥ-

Αλφα τὸ στοιχεῖον, παρὰ τὸ ἄλφω τὸ εὑρίσκω. πρῶτον γὰρ τῶν ἄλλων στοιχείων εὑρέθη. ἢ ἀπὸ τοῦ κατὰ ἀμοιβὰς πολιτεύεσθαι. ἄλφειν τὸ τὸ ἀμείβειν.

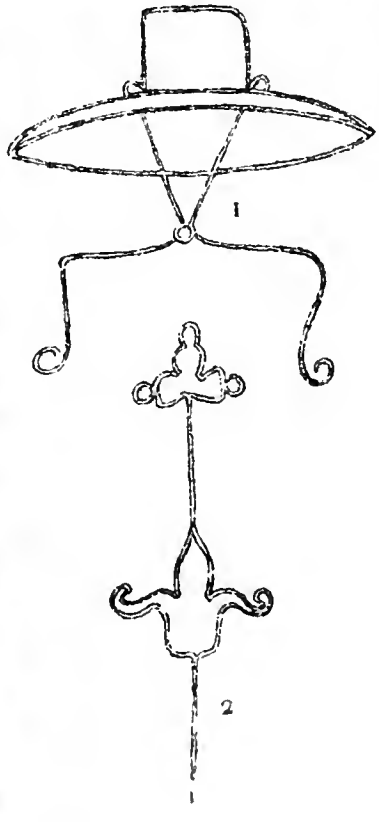
Ἄατος, ἄνευ ἄτης. ὅ ἐστιν ἀβλαβής. δύναται δὲ καὶ ὁ χαλεπὸς καὶ ὁ βλαβερὸς ἀκούεσθαι. ἴσως καὶ αὐτὸ παρὰ τὴν ἄτην ἐπιτάσει τοῦ ἄλφα. οὕτω μεθόδιος. ἢ ἀπὸ τοῦ ἄω τὸ βλάπτω, ἄσω ἄτος καὶ ἄατος. Ἀγρεὶ δήμοι ὁμόσσον ἄατον στυγὸς ὕδωρ. ἢ τὸ ἀβλαβὲς, ἢ πολυβλαβὲς. ἀβλαβὲς μὲν, τοῖς εὐόρκοις. πολυβλαβὲς δὲ, τοῖς ἐπιόρκοις.

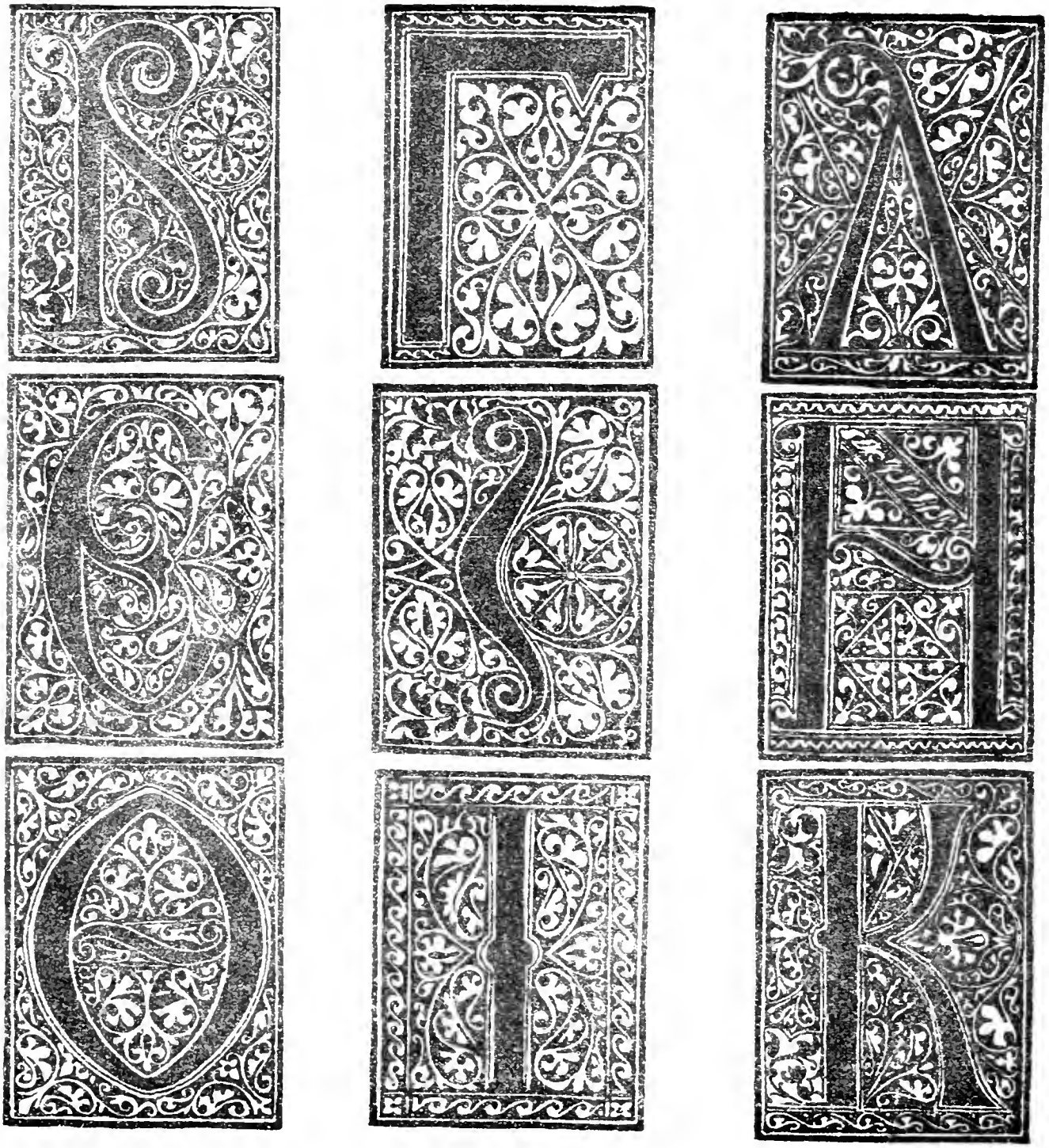
ασει τοῦ α. καὶ ἀασάμην, ἐβλάπτω. ὁ μέλλων, ἄσω. ὁ ἀόριστος, ἄασα. ἀπὸ ἔβλαψα. Ἀσέ με ἀθέσφατος οἶνος. ὁ μέσος, ὡ τοῦ δευτέρου α, ἀασάμην. ἄνος αἰὲν ἀάσχετον οὐκ ἐπιει. ἀκατακράτητον. μέγα. ἀπὸ ι. ἔσχεμαι. ἔσχεσαι. ἔσχεται. πλεονασμῶ τοῦ α, ἀάσχετος.

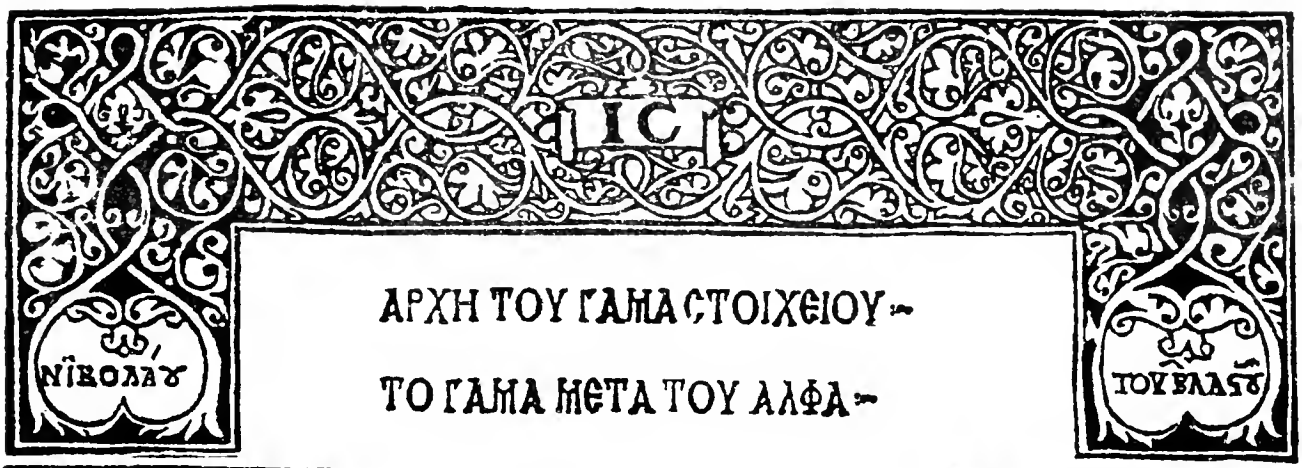
Ἀαπτος Ὁ τε κεντοι ἀαπτοὺς χεῖρας ἐφείω. παρὰ τὸ ἅπτω ἅπτους. καὶ ἀάπτους. ἤγουν, τὰς ἄγαν ἁπτομένας. ἢ ὧν οὐκ ἄντις ἅψαιτο. οἱονεί, ἀπροσίτους. ἀπρὸς πελάστους. τὸ δὲ καθαπτὸς ἐν πεύκησι παρνασοῦ παρ' εὐριπίδῃ, ἐκ τοῦ καθάπτω γέγονε καθαπτός. οὕτω καὶ λόξε-

τοῦ ἐπιτατικοῦ ἄλφα, ἀαγής. τὸ οὐδέτερον, ἀαγές. ἢ τὸ ἄθραυστον κατὰ στέρησιν, ἢ τὸ πολύθραυστον.

ΤΟ ΑΛΦΑ, ΜΕΤΑ ΤΟΥΒΗΤΑ.

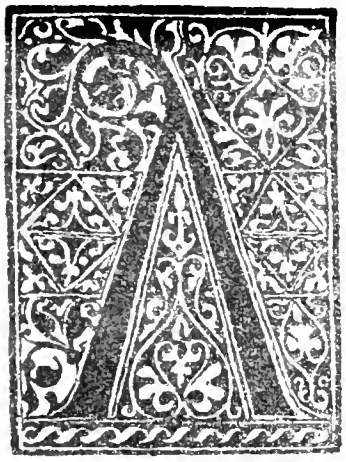


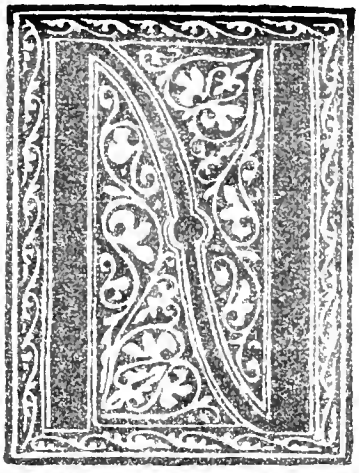


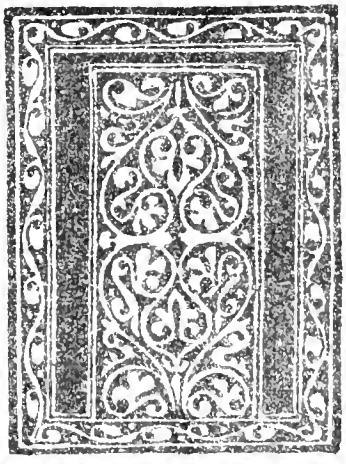


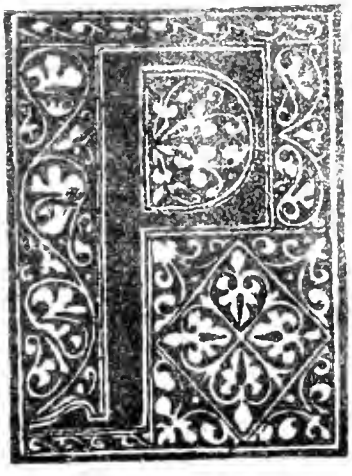
ΑΡΧΗ ΤΟΥ ΓΑΜΑ ΣΤΟΙΧΕΙΟΥ·

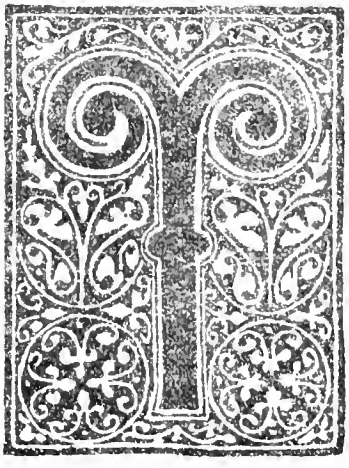
ΤΟ ΓΑΜΑ ΜΕΤΑ ΤΟΥ ΑΛΦΑ·

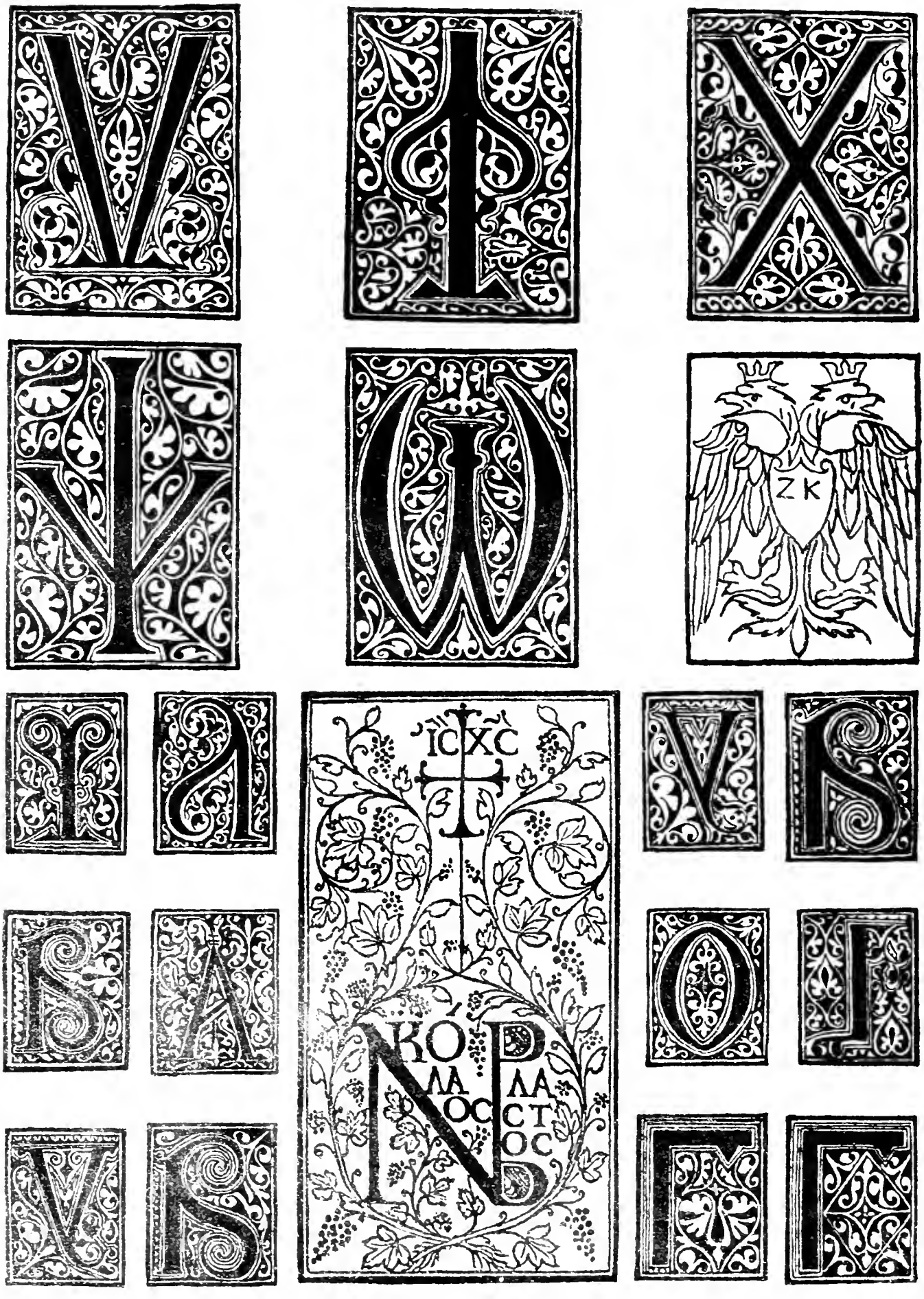











ZK
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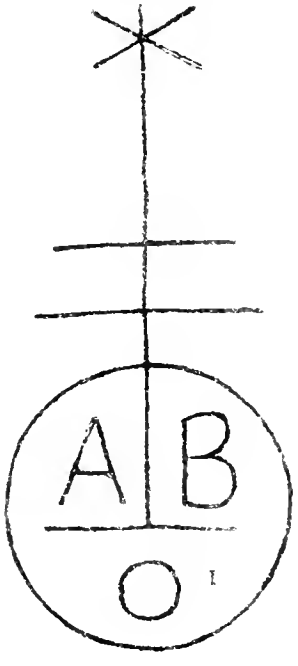
ΚΟΡΛΑΟΣ
ΛΑΣΤΟΣ

ΑΡΜΟΝΙΗΣ ΙΕΡΗΣ ΜΕΛΙΗΔΕΑΑΣΜΑ ΤΑΔΑΔ. ΣΥΝΕΣΕΩΣ ΤΩ ΑΣΑΦ. οζ'

Προσέχετε λαός μου τῷ νόμῳ μου. κλίνατε τὰ ὦτα ὑμῶν εἰς τὰ ῥήματα τοῦ στόματός μου. Ἀνοίξω ἐν παραβολαῖς τὸ στόμα μου. φθέγξομαι προβλήματα ἀπ' ἀρχῆς. Ὅσα ἠκούσαμεν καὶ ἐγνωμεν αὐτά. καὶ οἱ πατέρες ἡμῶν διηγήσαντο ἡμῖν. Οὐκ ἐκρύβη ἀπὸ τῶν τέκνων αὐτῶν εἰς γενεὰν ἑτέραν. ἀπαγγέλοντες τοῖς αἰνέσεσι τοῦ κυ καὶ τὰς δυναστείας αὐτοῦ. Καὶ τὰ θαυμάσια αὐτοῦ ἃ ἐποίησε. καὶ αἴνεσιν μαρτύριον ἐν ἰακώβ. καὶ νόμον ἔθετο ἐν ἰσραήλ. Ὅσα ἐνετείλατο τοῖς πατράσιν ἡμῶν τοῦ γνωρίσαι αὐτὰ τοῖς υἱοῖς αὐτῶν. Ὅπως ἂν γνῶ γενεὰ ἑτέρα υἱοὶ τεχθησόμενοι. καὶ ἀναστήσονται καὶ ἀπαγγελοῦσιν αὐτὰ τοῖς υἱοῖς αὐτῶν. Ἵνα θῶνται ἐπὶ τὸν θεὸν τὴν ἐλπίδα αὐτῶν. καὶ μὴ ἐπιλάθωνται τῶν ἔργων τοῦ θῦ. Καὶ


A B
O

Tractatus .I.

¶ Tractatus primus breviarij Joannis filij Serapionis medici. ¶ Inquit Joannes.

Incipiamus cum auxilio dei & bonitate ispirationis eius libruz abbreviatū in cauſis egritudinuz & ſignificationiū & expſ & ipſaruz curatiōibus. ¶ Huius autem tractatus capitula ſunt. xxxij.

¶ Capm̄ p̄mū ē de calvitio: & alopitia: & tyria.

¶ Capm̄ ſecūdū eſt de caſu capillorum.

¶ Capm̄ tertium eſt de ſabafati humida. & eſt egritudo ſimilis fenoſſati.

¶ Capm̄ quartum eſt de furfuribus qui fiunt in capite & reliquo corpore.

¶ Capm̄ quintum eſt de pediculis qui fiunt in capite et

¶ De calvitio: & alopitia: & tyria. CAP. 2 I.

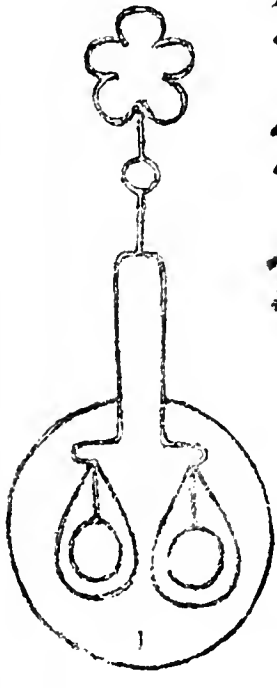
Egritudines iſte a duabus cauſis fiunt cauſis ſicut optimus noſ vocauit Gal. Quaz vna ē p̄uatio būiditatis que nutrit capillos. Et ſcōa būiditates extranee corrupte q̄ aggregant in radicib⁹ capillorz. ¶ Ucrūtamē calvitiū qō ex p̄uatiōe būiditatis nutritiue fit curatiōez non habet. Et hoc gdem ē ſiſ eis q̄ plātātur & plātis q̄ exiccant quare nō redeūt ꝓp p̄uationē terre ſue. ¶ At vero alopitia & tyria veniūt ex corruptiōe būiorz. Et tyria quidez eſt difficiliozis ſanatiōnis q̄ alopitia. Sed ſūt vtraq; gēris vnſ⁹ qſi conſideras ſollicite cām faciēt vtrāq; euenire. Et nō diſſentiūt nomine vtruz̄q; niſi ex pte figure. Qō ē q: tyria nō appareat in capite & reliquo corpore niſi ſicut ſerpēs. & euenīt corticez ei ſicut cū excoriat ſerpēs. Alopitia vero nō nocuat taliter niſi qñ accit vulpib⁹ temp. ¶ Et qñ diligēter attendis cām faciēt euenire vtrāq; ſimul ſuentis ābaz vnus ſpeciei: ſed ſunt diuerſe in actiōe: & nomine. In actiōe gdez qñ tyria eſt difficilioz ad ſanādū q̄ ale-

Practica Jo. Serapionis dicta breviarium.

Liber Serapionis de ſimplici medicina.

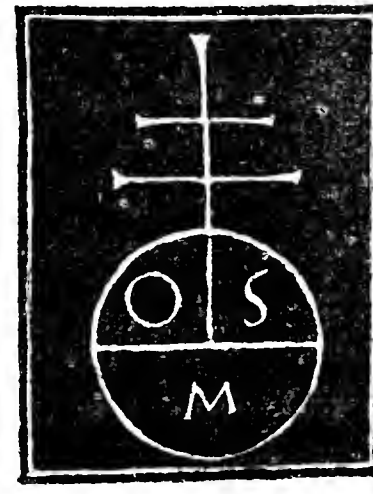
Liber de ſimplici medicina. dictus circa inſtans

Practica platearij.

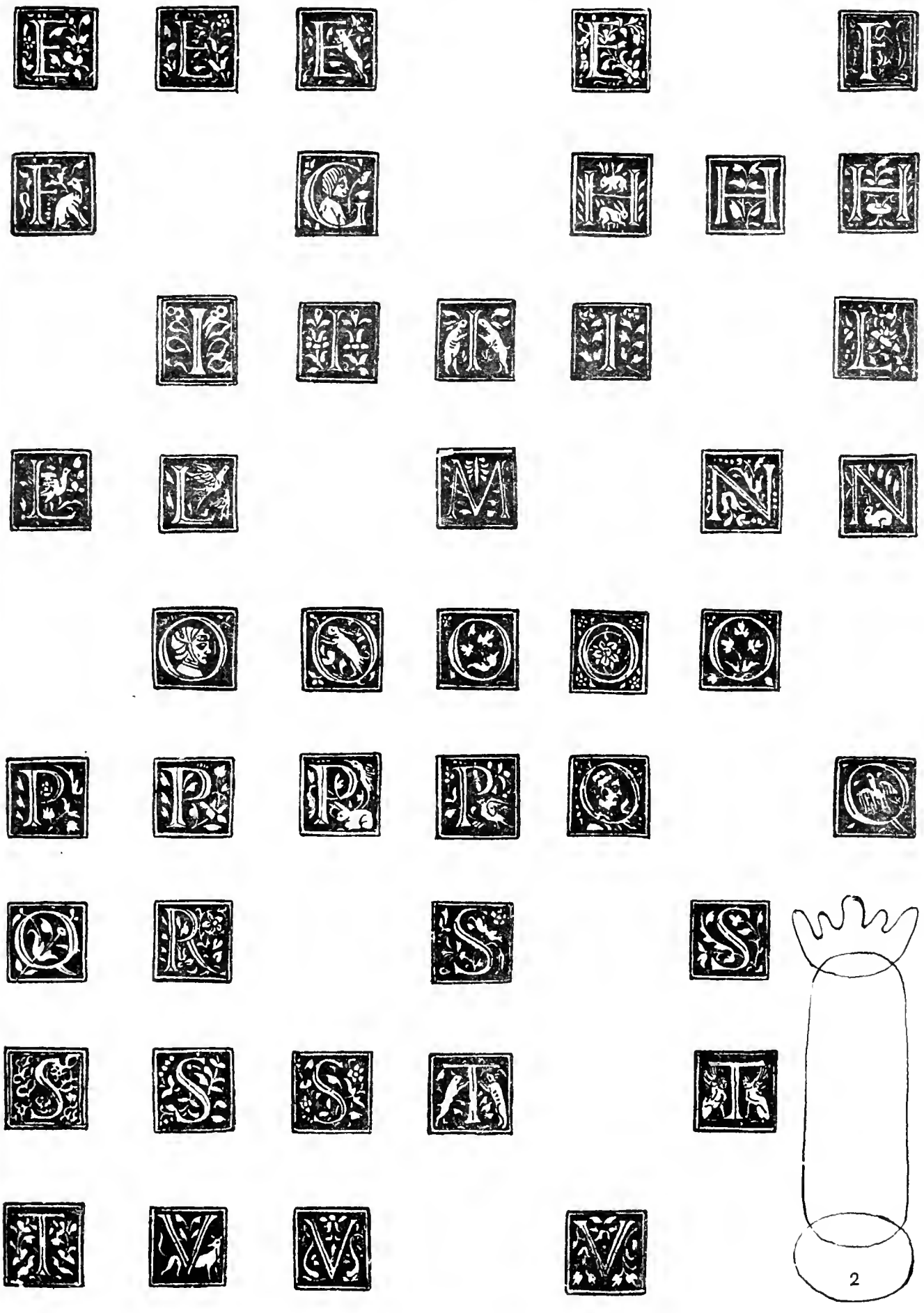


du & prona ſicca vel virtūs violte reuo. que omnia būiditatem in aquam de corpo ſenſeriam ſimpuam & eo pietur cū eadem aqua ter in die.

¶ Impreſſum Venetijs impenſis & expenſis nobilis viri domini Octauiani Scoti Ciuis Modoetienſis per Bonetū Locatellū Bergomenſez. 17. kal. Januarias. 1497.



Ferdinando Ongania Editore.


2

Incomicia il primo libro metha/ morphoseos de Ouidio in prosa uulgare traduto con le alegorie.

Capitulo primo

LO animo mio desidera de di/ re de forme mu tate i noui cor/ pi: & ipcio uoi idii darete aiu/ to a gli mei pri/ cipii: ipercio ch uoi idii fuosti q̃gli che le mutasse: & guidate el uerso mio perpetuale: si chio posti dechi arare le cose essute dal pricipio del mondo per isino al presente doue io sono.

De chaos secondo esiodo

PRia ch fusse mare: terra o cielo: era uno uolto di natura i tutol mõdo: elq̃l

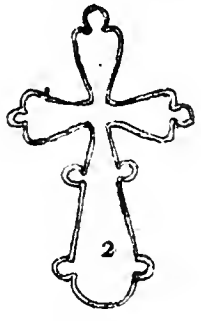
Danthe alighieri fiorentino.

INFERNO

CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI. CAPITOLO PRIMO.

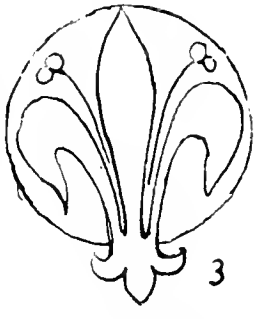
El mezo del cami di
nostra uita
Mi ritrouai p una
selua obscura
Che la diricta uia era
smarrita
Hai quanto adir quale era e cosa dura
esta selua seluagia & aspra & forte
che nel pensier rinoua la paura
Tanto era amara che poco è piu morte
ma per tractar del ben chio ui trouai
diro dellaltre cose chio uhò scorte
I non so ben ridir chomio uentrai
tantera piē di sonno in su quel pūcto
che la uerace uia abbandonai
Ma poi chio fui appie dū colle giunto
la oue terminaua quella ualle
che mhauea di paura il cor cōponcto
Guardai in alto & uidi le sue spalle
coperte gia de raggi del pianeta
che mena dricto altrui p ogni calle
Alhor su la paura un puoco queta
che nel lago del cuor mera durata
la nocte chio passai con tanta pieta

Abbiamo narrato non solamēte la uita del poeta & el titolo del libro & chē cosa sia poeta. Ma etiam quanto sia uetusta & anticha quanto nobile & uaria: quāto utile & iocon da tal doctrina. Quanto sia efficace a mouere lhumana menti: & quanto dilecti ogni liberale ingegno. Ne giudicamo da tacere quanto in si diuina disciplina sia stata la excellentia dello ingegno del nostro poeta. In che si sono stato piu briene che forse nō si cōuerebbe: consideri che legge che la numerosa & quasi infinita copia delle cose delle q̄li e necessario tractare mi sforza non uolendo chel uolume cresca sopra modo a inculcare & inuiluppare piu tosto che explicare & distēdere molte cose: & maxime quelle lequali quādo ben tacessi non pero ne restera obscura la expositione del testo. Verremo adunque a quella. Ma uche stimo nō essere lectore alchuno ne di si basso ingegno: ne di si pocho giudicio: che hauēdo inteso quāto sia & la profundita & uarieta della doctrina: & la excellentia: & diuinita dello ingegno del nostro toscano & fiorentino poeta: nō si persuada che questo principio del primo canto debba per sublimita & grandeza essere pari alla stupenda doctrina delle cose che seguitano: pero con ogni industria inuestigheremo che allegorico senso arechi seco questo mezo del camino & che cosa sia selua. Diche ueggio non piccola differentia essere stata tra glinterpreti & expositori di questa carana. Impero che alchuni dicono che il mezo della uita humana e el sonno mossi: credo della l
do lui nelleticha nessuna di
miseri nella meta della uita
meta del tempo cinducono
che ne bene ne male sentir



2

q̄sti che el poeta pōgha el mezo dela uita per la nocte: & la nocte pel sonno
ma nō sia altro che una uisione che gli apparue dormēdo per laquale hebb
lui decripte ī queste tre comedie. Dicono adūque che lui imita Ioāne euāg
pra il pecto di Christo redēptore hebbe uisiōe delle cose celeste: oueramē
do lui hauere comiciato il suo poema di nocte nellaq̄le racoglēdosi lanim
uendosi & liberandosi da ogni cura meglio intenda. Ma benche tal senten
dimeno le parole non la dimostrono se non con tanta obscura ambiguita:
gantia di tanto poeta. Prima perche non seguita che benche nelle reuolu
occupin le nocti quāto e di: per q̄sto dicēdo io scripsi di nocte sintēda io scri
perche & nel principio & nel fine della eta humana sono le nocti come nel
llpche per la medesima ragione si potrebbe fare tale interpretatione pel di
no che uolle pel mezo del camino intēder che nel mezo delleta dette prin
e una medesima opinione del termine della nostra eta: pche diuersi script
Aristotile nel suo de republica pare che aproui la sententia di certi poeti: e
ro septenario attribuendo. E primi septe alla infantia: E secondi alla puerit
auentuno alla adolescentia. Dipoi pongono due septenarii p la giouentu
questa eta uole nel medesimo luogho Aristotile che sia perfecta a celebrar
giouentu seguita la eta uirile la q̄le p due septenarii arriua allāno nono &

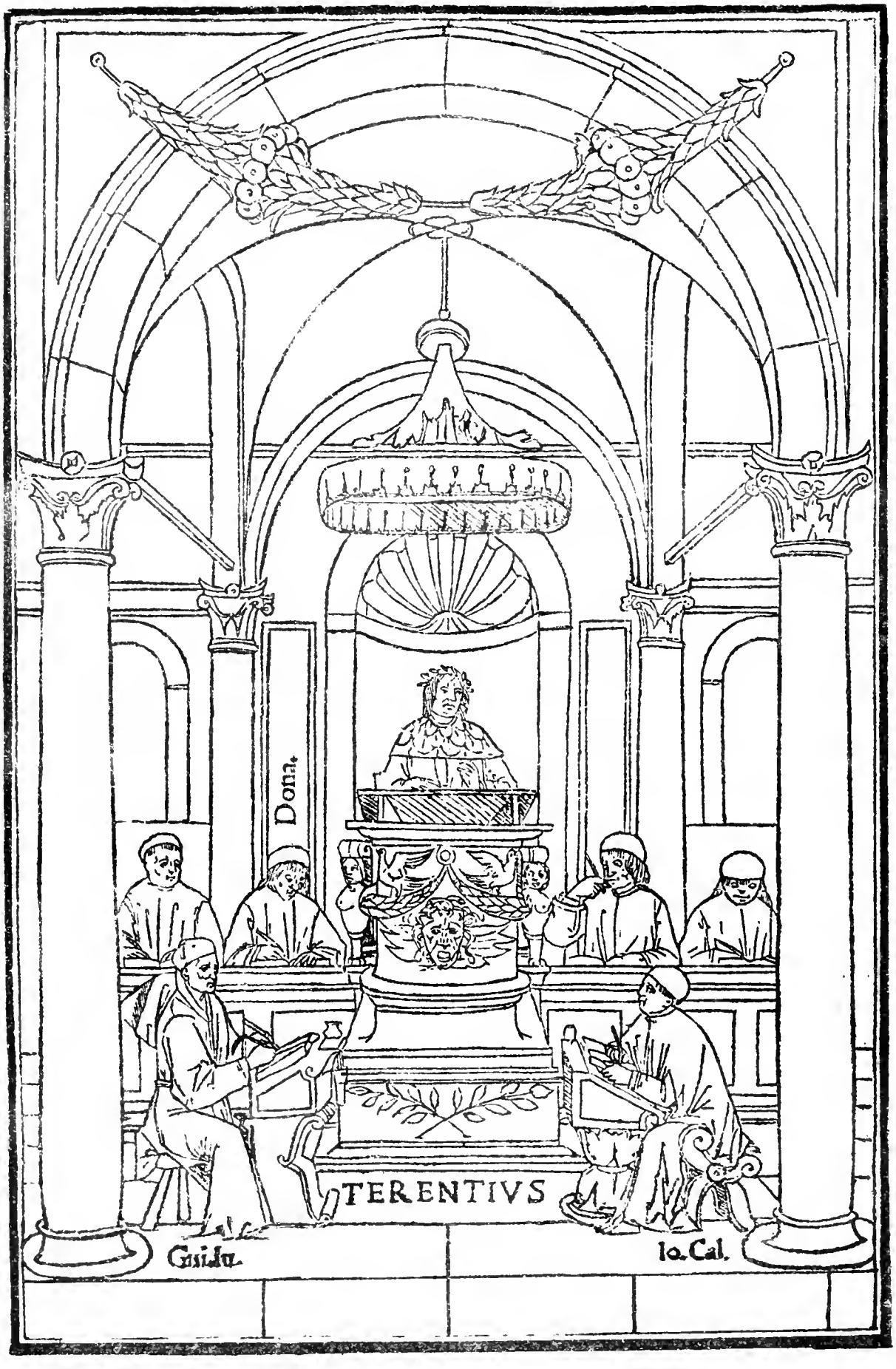


3

Ene istituto & erudito nelarte poetica el nostro auctore q̃sta sua seconda cãtica ad imitatione di Virgilio: donidio: di Statio: & de glialtri heroici latini diuide in tre pti: ꝓpositione: iuocatione & narratiõe. Ma le due ptie che sono ꝓpositione & inuocatione uengono in luogho di ꝓemio. Et vche e ꝓprio officio del ꝓemio fare che lauditori diuẽti apto & idoneo ad udire facilmẽte q̃sto cõse guiteremo se celo fare mo bẽivolo attẽto & docile. Capta adũq; beniuolẽtia dala materia ꝓmettẽdo che cãtera del purgatorio cosa optima a glianimi hũani: pch̃ e solo mezo pel q̃le possono puenire ala cognitiõe diuina nela q̃le cõsiste el sũmo bñ. Capta ãchora bẽivolẽtia dala sua psona dimostrãdo che saffatica i scriuer q̃llo che ala generatiõe mortale sia nõ solo utile ma necessatio. Preterea fa lauditore attẽto da la grãdezza de la materia. Impoche cõ sõma attẽtione udiamo le cose ch̃ sono o grãdi o inusitate: & maxie se sono apptinentis: o ad uniuersale: o a noi in pticulare: o a

A gloria di colui che tutto moue
per luniuerso penetra & risplende
in una parte piu & meno altroue.

Erche come habbiamo dimostro nela prima cãtica tutti epoeti heroici diuidono lopera in tre parti: In ꝓpositione. inuocatione. & narratione. Questi quatro ternarii cõtengono la ꝓpositione ne laquale brieuemẽte la materia di tutta lopra che e tractare del sũpno regno non secondo sua natura. petche q̃sto trascende nostro intellecto. ma quãto pote comprẽder sua mente & compreso mandare ala memoria. Et pche la propositiõne & inuocatione sono in luogho di proemio obserua qui q̃llo che e ꝓprio del proemio: delquale q̃l sia lofficio. petche assai aptamẽte dimostrãmo nel principio dellõferno: nõ maffatichero in discriuere qual sieno le parti di q̃llo. ma dichiarero come al presente el poeta lobserua. Capta attẽtione dimostrãdo hauere adire cosa si alta che tutte laltre gli sono lõgamẽte & sanza cõperatione inferiori: perche nõ e cõperatione dal infinito al finito .i. da dio ale creature. Capta beniuolẽtia dala persona sua dimostrãdo ch̃ la fatica sua istelo scriuere ha esser molto utile agli altri. Capta docilita pche brieuemẽte dimostra q̃llo di che per tutta la cãtica tractera .i. del regno eterno. LA Gloria. Benche fama & gloria a molti paino quasi quel medesimo. Niẽtedimeno fama e notitia molto frequẽte dalchuna chosa.



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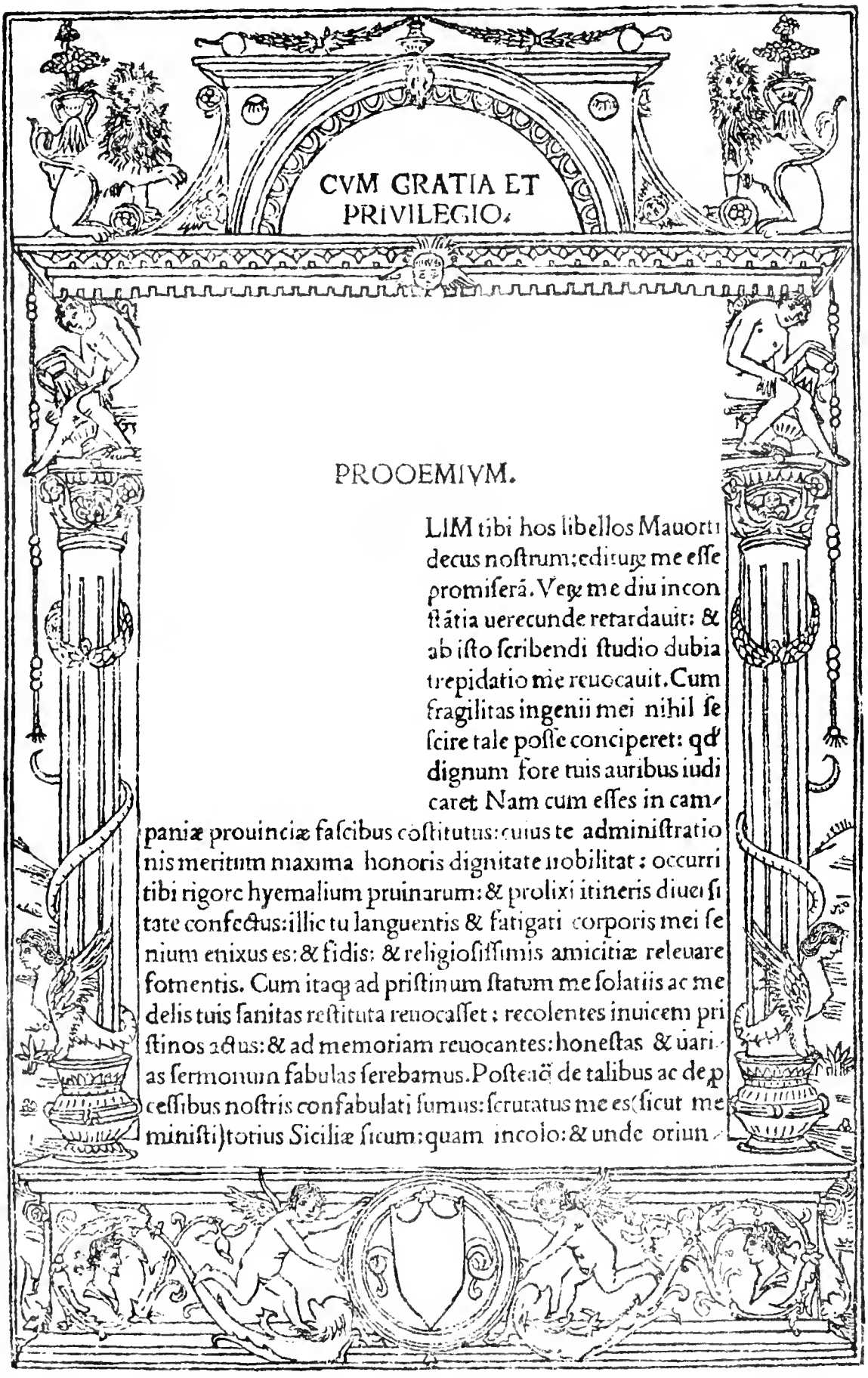


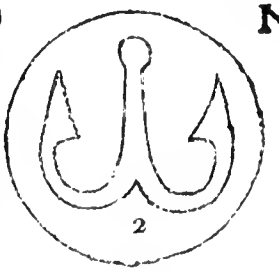
PROOEMIVM.

LIM tibi hos libellos Mauorti decus nostrum; edituꝝ me esse promiserã. Veꝝ me diu incon stãtia uerecunde retardauit: & ab isto scribendi studio dubia trepidatio me reuocauit. Cum fragilitas ingenii mei nihil se scire tale posse conciperet: qd̃ dignum fore tuis auribus iudi caret. Nam cum esses in cam- paniæ prouinciæ fascibus cõstitutus: cuius te administratio nis meritum maxima honoris dignitate nobilitat: occurri tibi rigore hyemalium pruinarum: & prolixi itineris diuersi tate confectus: illic tu languentis & fatigati corporis mei se nium enixus es: & fidis: & religiosissimis amicitiæ releuare fomentis. Cum itaq; ad pristinum statum me solatiis ac me delis tuis sanitas restituta reuocasset: recolentes inuicem pri stinos actus: & ad memoriam reuocantes: honestas & uari- as sermonum fabulas serebamus. Posteaq̃ de talibus ac de ꝓ cessibus nostris confabulati sumus: scrutatus me es (sicut me ministi) totius Siciliæ sicum: quam incolo: & unde oriun-

Enneadeo Marci Antonij Sabellici Ab orbe condito Ad inclinationem Romani Imperij.

1

IMPRESSVM VENETIIS PER BERNARDINVM ET MATHEVM VENETOS. Q VI VVLGO DICVNTVR LI ALBANESOTI. ANNO INCARNATIONIS DOMINICE. MCCCCXCVIII. PRIDIE CALENDAS APRILIS. REGNANTE INCLITO AVGVSTINO BARBADICO SERENISSIMO VENETIARVM PRINCIPE. FELICITER DIVQ VE ET FAVSTE SV PERSTITE. DIV.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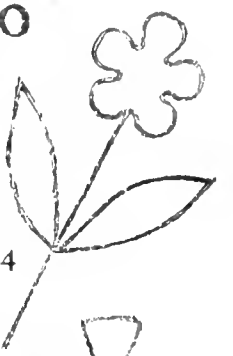
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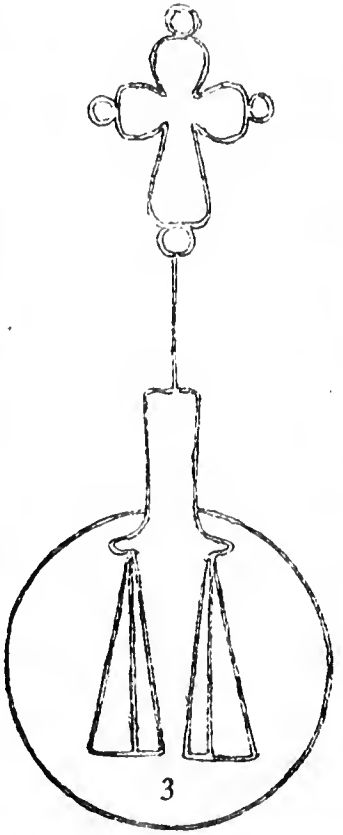
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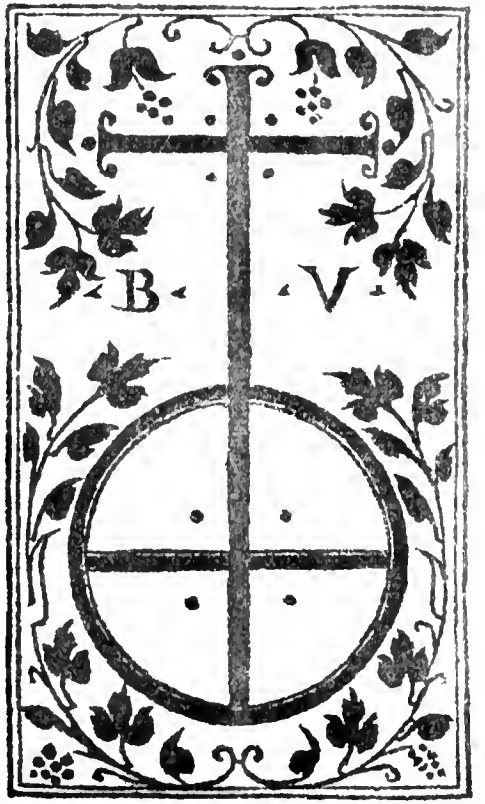

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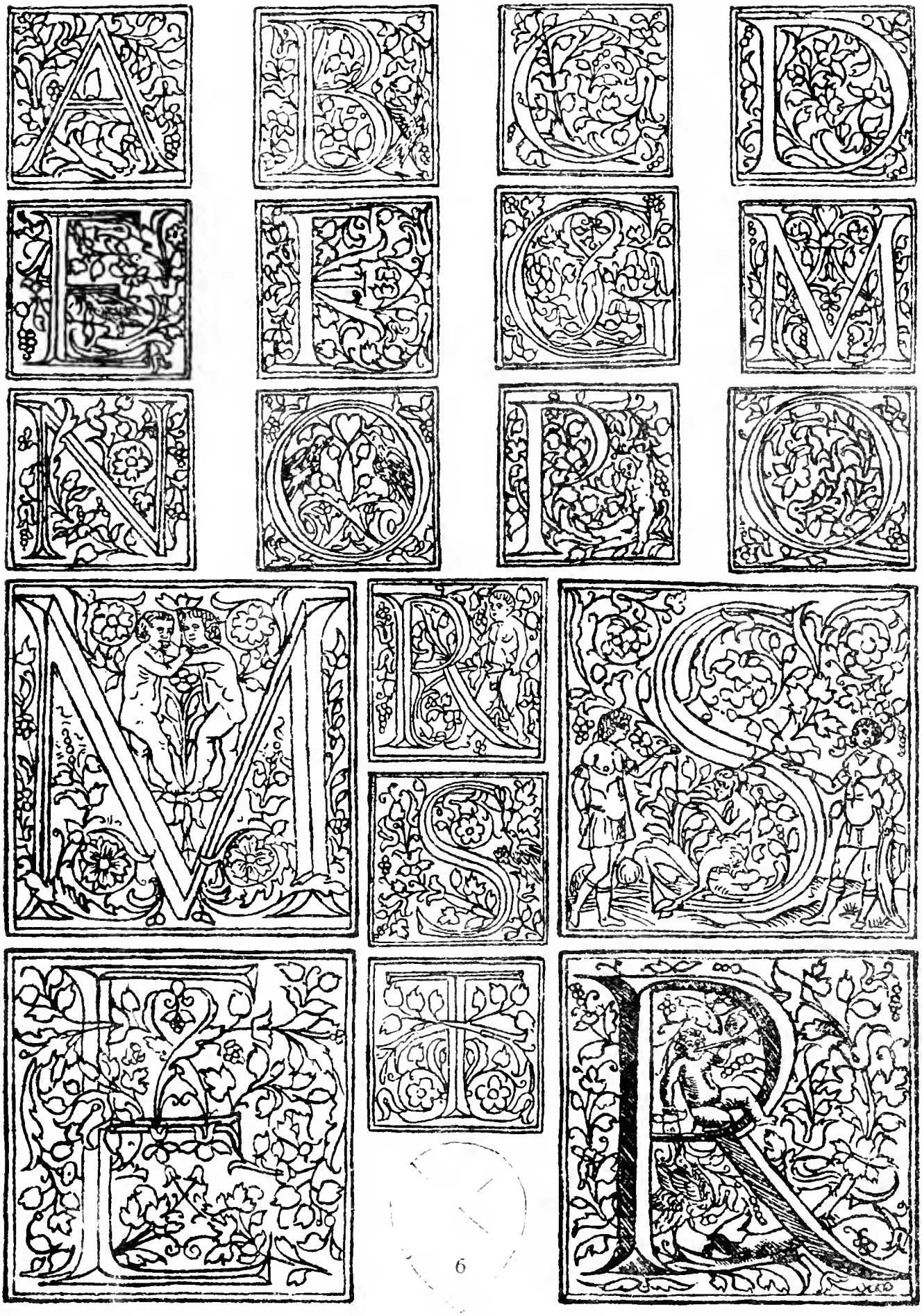
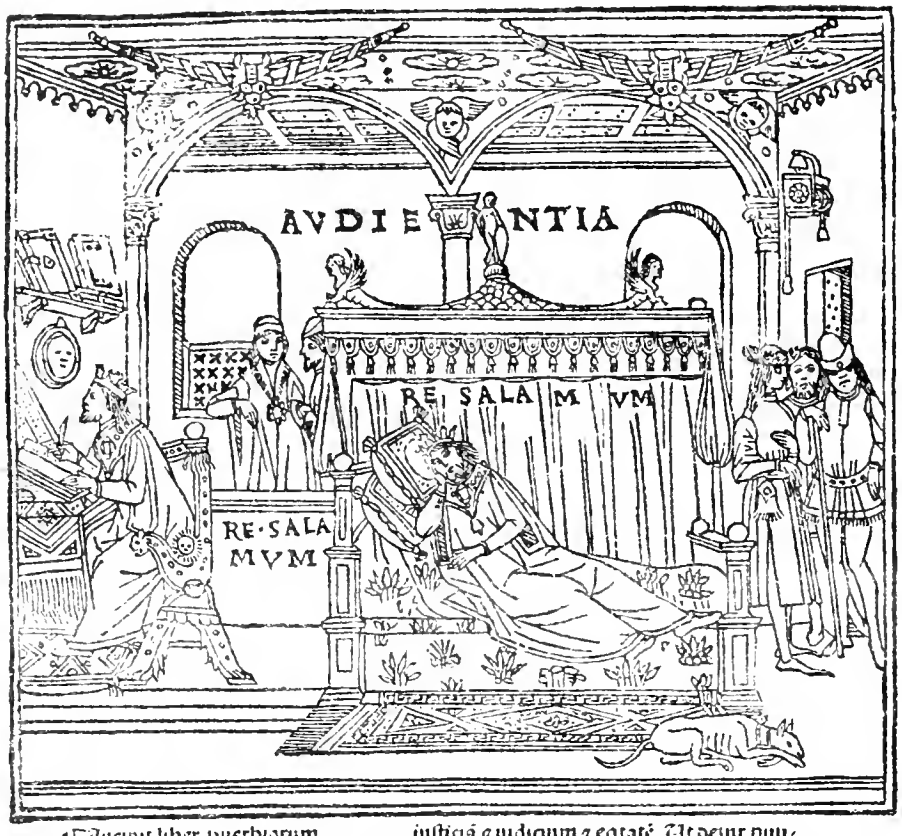


Prouerbia

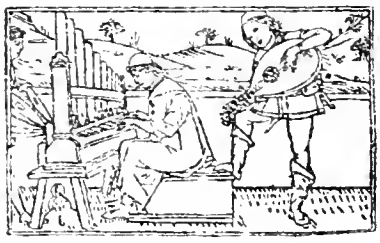


Incipit liber ꝓuerbiorum.

C.S. Intitulatio iscribit: ꝓlibat vtilitas opis audit⁹ sapie ꝯmẽdat. ꝓhibet fili⁹ ue ac gescat blãdicijs. nec erat i vijs pcõꝝ. et hiti coꝝ: sapla clat. I

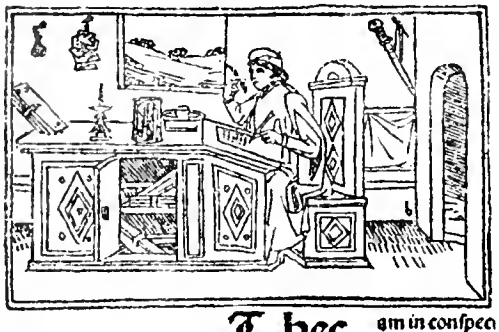
Arabo le salomonis filij dauid regis isra el ad iciẽdã sapiẽ tiam ꝛ disciplinã ad intelligendaꝫ verba prudentie ꝛ suscipiendã eru ditionẽ doctrine iusticiã ꝛ iudicium ꝛ eqtatẽ. Ut detur puu lis astutia: ꝛ adolescenti scientia ꝛ intellect Audiens sapiens sapientior erit: ꝛ intelli gens gubernacula possidebit. Et inmaduer tet parabolam ꝛ interpretationem verba sa pientum ꝛ enigmata eorum. Timor domini principium sapientie. Sapientiam atq; do ctrinam stulti despiciunt. Audi fili mi disci plinam patris tui: ꝛ ne dimittas lege mris tue. vt addatur gratia capiti tuo ꝛ torques collo tuo. Fili mi si te lactauerint peccatores ne acquiescas eis. Si dixerint veni nobi scum insidiemur sanguini abscondamus tendiculas contra insontem frustra deglu tiamus eum sicut ifernus viuẽtẽ ꝛ integrum

Ps. 110. Ecci. 1. b infra. 9



Poc n
lyphſi ũu chriſti
quã dedit illi ds
palam facere ſer
uis ſuis q̃ opor-
tet fieri cito ⁊ ſi-
gnificauit mittẽs
p angelũ ſuũ ſer
uo ſuo ioãni q te
ſtimoniũ phibu
it verbo dei ⁊ te-
qꝫ vox aquarꝝ
tera ſua ſtella
dius vtraqꝫ pa
ſicut ſol lucet i
eũ cecidi ad pe
poſuit dexterã
re. Ego ſum pu
⁊ fui mortuus
los ⁊ hõ claue
go q̃ vidiſti ⁊ q̃
hec. Sacrãmẽt
in dextera mea

Edas
ſeſu xpi ſeruus:
ff aũ tribꝰ q
ſũt i deo pfe di
lectis: ⁊ xpo ieſu
ſeruatis ⁊ voca
ti. Miſericordia
vob ⁊ pax ⁊ cha-
ritas adimpleat
Chariſſimi: oĩm
ſollicitudiné faci
re ſcribẽdi vob
Propbetau
enoch: docẽs.
ſius facere in
pios de oĩb
pie egerũt: ⁊
deũ peccato
ꝝ: ſm d
rũ logꝰ ſu bi
Hoc ãt Chriſt
ſpducta ſũt ab
bãt vobis qui
ilinſoles ſ
bꝰ. Hi ſũt q



T hec
verba libri que
ſcripſit baruch
filius neriæ filij
maaſie filij ſede
chie filij ſeder fi
ij helchie: i ba-
bylonia in ano
quinto ⁊ in ſepti
ma die menſis:
in tpe quo cepe
am in conſpec
ſus orate ad dc
peccauimus o
ſius furor eius
Et legite libꝝ
citari in tẽplo
portuno. ⁊ dic
bis aũt pfuſio
ol iuda ⁊ hita
cipibus noſtri
nſis ⁊ pũbꝰ
noſtrũ: ⁊ nõ ex

tis conuerſa
ntes ⁊ prope
ti: per quem
nta ignis ar
o ⁊ nouam
nas in qui-
uod charitſi
maculati ⁊ i
ini noſtri te.
em arbitra-
noſter pau-
nas ſcripſit

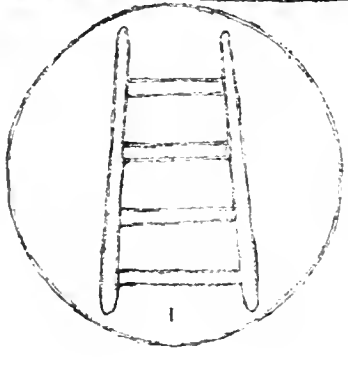
Clod
inuno: quod audi
mus quod vidi
mus oculis no
ſtris quod pſpe
rimus: ⁊ manus
nr̃e contrectaue
runt de verbo v
te: ⁊ vita manife
ſtata ſt. ⁊ vidim
⁊ teſtamur ⁊ an

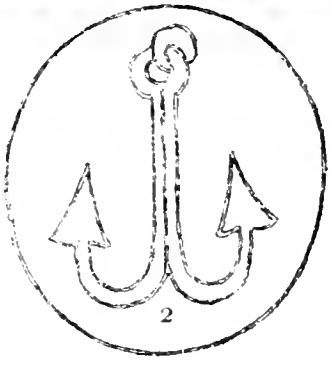
INCOMENZA LA VTILISSIMA OPERA CHIAMATA TRANSITO DI SANCTO HIERONIMO DOCTORE EXCELLENTISSIMO ET PRIMO DE LA SVA SANCTISSIMA VITA COMINZIA IL PROEMIO

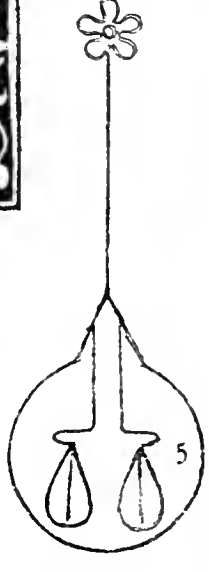
AVEGNA Non me dubito a molto a molte p sone essere manifesto il locho doue nascete Hieronymo: & sotto q li preceptori fusse erudito: & i qual locho doppo la morte il suo sanctissimo corpo fu sepulto: nientedimeno a cui il tempo non basta a potere molte cose legere: uolendo questa picola operetta trascorrere porta in brieue compendio.

¶ Del beato Hieronymo la uita & morte intendere.

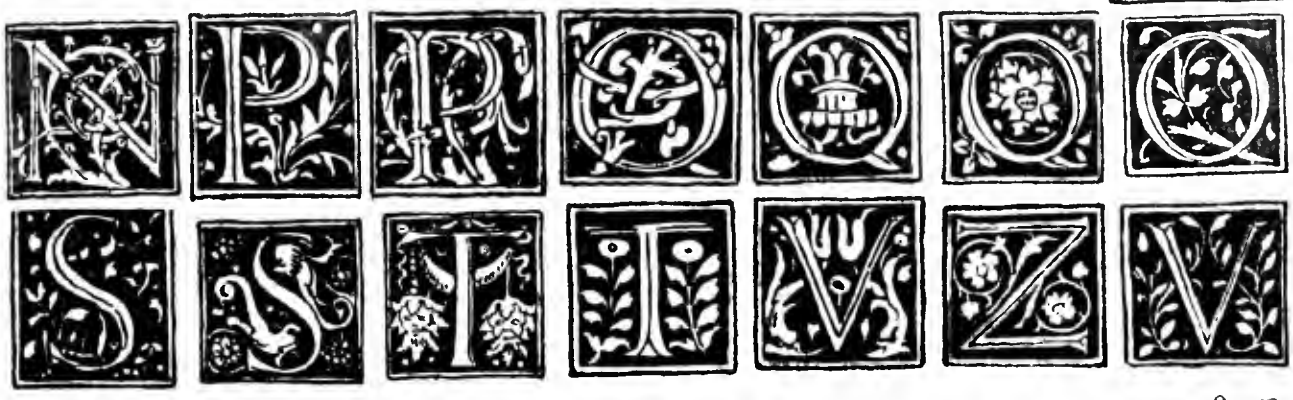
HIeronymo adunche fu figliolo de Eusebio nobile huomo come: esso nel suo libro de uitis illustribus apertamente dechiara. & nato del castello di Stridone che gia da Gothi fu distrutto: che sta tra confini di Dalmatia & Pannonia & meritamente e nato de Eusebio pero che Eusebio in lingua attica tanto significa quanto in nostro pietoso. Et Hieronymo in lingua Colica significa in nostra sancta lege: laquale congruante e figliola de la pietade. Et essendo q̃sto anchora fanciullo ando a Roma: & fu pienamẽte amaestrato de littere grece: hebree: & latine. In grammatica hebe per maestro Donato: in rhetorica hebe Victorino oratore: cõcesso dechiara ne la sua cronica dicendo. Donato grãmatico & Victorino rhetorico: furon a Roma mei degni preceptori. Poi in

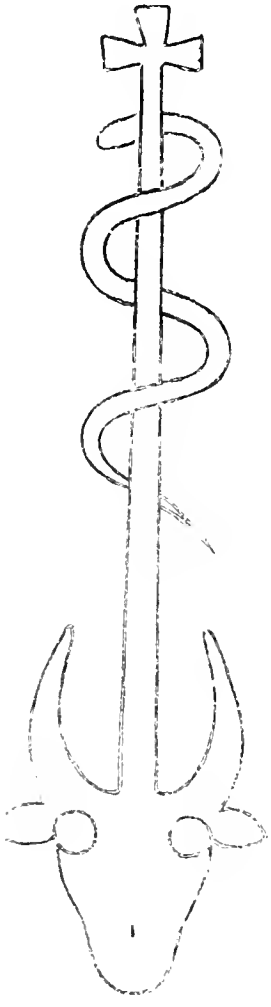


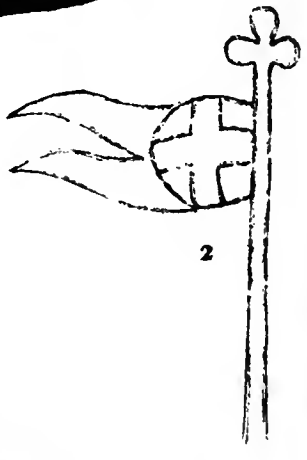


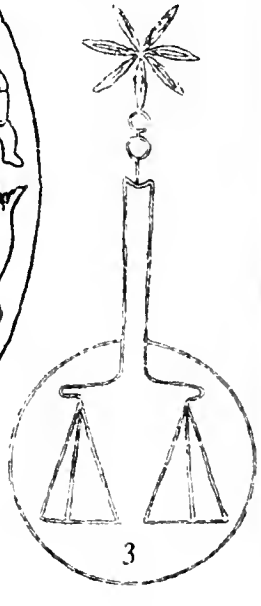


Libro dl maestro e dl discipulo





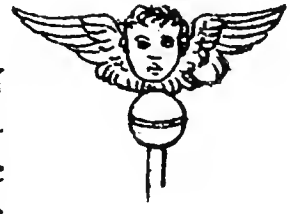




1499 - A

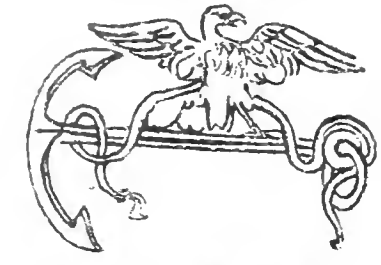
HYPNEROTOMACHIA POLIPHILI.

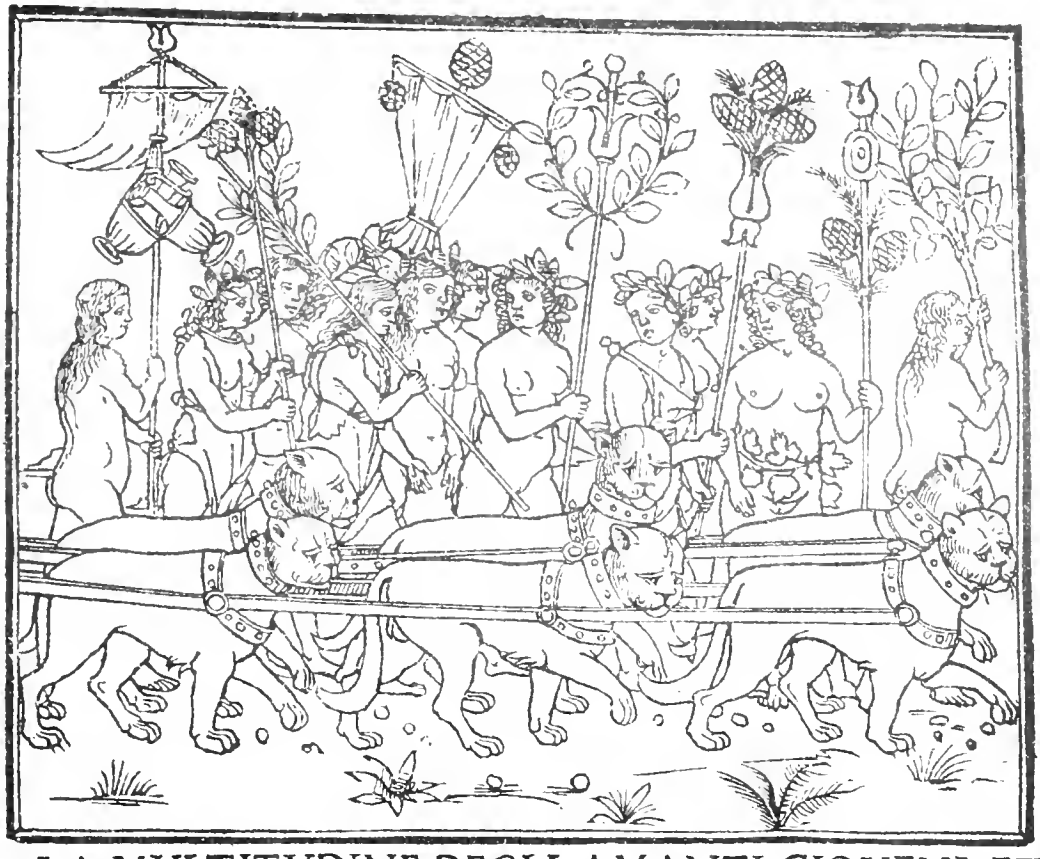
AVRORAE DESCRIPTIO.



HOEBO IN QVEL HORA M'ANAN
do, che la fronte di Matuta Leucothea candi-
data, fora gia dalle Oceane unde, le uolubile
rote ſoſpeſe non dimonſtraua, Ma ſedulo cum
gli ſui uolucri caballi. Pyroo primo, & Eoo al-
quanto apparendo, ad dipingere le lycophe
quadrige della figliola di uermigliante roſe, ue
lociſſimo inſequentila, non dimoraua. Et cor
ruſcante gia ſopra le cerulee & inquiete undu-
le le ſue irradiante come criſpulauano. Dal quale aduenticio in quel pun
cto occidua dauaſe la nõ cornuta Cynthia, ſolicitando gli dui caballi del
louno cãdido & laltro fuſco, trahẽti ad luiti-
gli Hemiſperii peruenuta, & dalla puia ſtella
In quel tempo quãdo chegli Rhiphæi mõ-
rigidecia piu lalgente & frigorifico Euro cũ
do el mandaua gli teneri ramuli, & ad iquieta
i iũci & debili Cypiri, & aduexare gli pliche
ti ſalici, & proclinare la fragile abiete ſotto gli

OLECTOR INFOELIX HOC MONVMENT. ADES DVM TE VOCAT ET POST INDE ROGAT IN QVO RECIDIT HV MANA VOLVPTAS VT LEGAS. DVVM CINIS HIC AMAN. EST, QVI DVDVM MVTVO CVM PRVRIENTI AMO- RE INSOLENTER EXARDESCERENT IMPROBO VO- LVPTATIS IMPVLSV EFFRENI DESERT. CONVENI- VNT IN LOC. SAXA INTER DIRVTA VBI ETIAM FOR- TE AED. SACRAR. MVRI CONFRAGOSI ET SALEBRAE RVINAE EXTABANT ILLO VENERI OPTATA MVNE- RA AMBO SOLVERE ARSIBILITER VRGEREMVR. SV- PINAE GOLOPIDIA ANGVEM IN ALTVM LAPSVM MI NITANTEM VIDEREM. HEV QVE AB INCOEPTO DESINE INQVIO MI CHRYSANTHE SVRGE. FVGE EN SERPENS VORATVRVS NOS, IACIA BVNDVM SESE E MVRO PROSPICIO MOXILLE EXTERRITVS SVSPICIENS, O- LOPIDIA INQVIT MEA AMABO ITO VIAM. FVGE TV VI- AM. SINE ME MORIBVNDVM DRACONEM IMPETERE. VIX SVRREXERAM HEV TRISTEM MEMISERAM QVOD MEVM CHRYSAN. MEAM VITAM AD EXITIVM IRRETITVM ACANGVINEA STRICTIM CIRCVLATVM VORTVGINE, IAM IAM ANXIE RESPIRANTEM VIDE- BAM, DESVBITO Q. IVGVLVM MEI CHRYSANT. DEN- TIB. VVLNERAT MORDICVS, TVM SVFFOCARI ME- VM CHRYSANT. INTVEORAT AT PERIII INFOEL. MEVM CHRYSANT. MORI SENTIO, STATIM FVRIBVNDA IR RVO INSERPENT. CAPTO Q. FVSTE PLECTERE. FESTI NO, AST SERPENS CERVICEM RIXANTEM DIVORTIT NEC COACTE COMPLICITVM ABIGERE VALVI, IC- TVM TAND. INCAVTE FALLENS CHRYSANT. MEVM OCCIDI, INFOELICISS HEV INTERII, QVID FECI? QVID FA CIAM? TAM MISERA SVPERSTES ERIT AN SERPENS ET EGO? NEQVAQ. SED HERCVLEO AVSV IMMOLARVA LI FVRIA RINGIBVNDA EO IPSO STIPIT. CONVERSO IMPETV CADAVERI LAPSO CIRCINATAM IN BESTI- AM EAM FERIO ATQ. NECO, QVID TVM PVELLA FAC TVRA ERAM PERDITA ET EMORTVA? MEVM CHRY- sant. & belluã mei sceleris testes scapulis supiectos i urb. effero & ne ob- noxia euaderẽ suspitis cordolio & lachrymis idẽtidẽ irro rant. suggestũ quend. itoro publ. ascẽdo, ac suspirulãs palã rẽ facio, cateruatim ciuiũ cõ cursu ad crudele & iunsum spect. tixarunt, casum miseráter murát. fortunã iculant uenerẽ dãnát, testor scelus meũ numina iter. inoco. egia ergo in- quiẽs me una cu meo chrysãt. pœn. datura suscipite, nũc culpa i me mihi oẽm tráffera, tũ desperata publico oium aspectui arrepte giad. pect' tráff. eiusq; cadaũere hic me æthernũ. tumulo sepeliũdá dedi miserima. Vale.

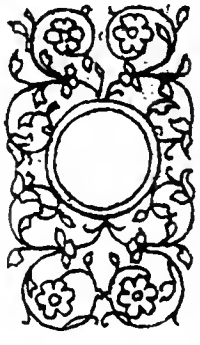


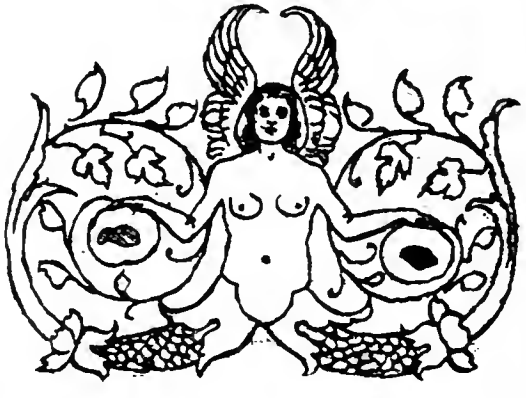


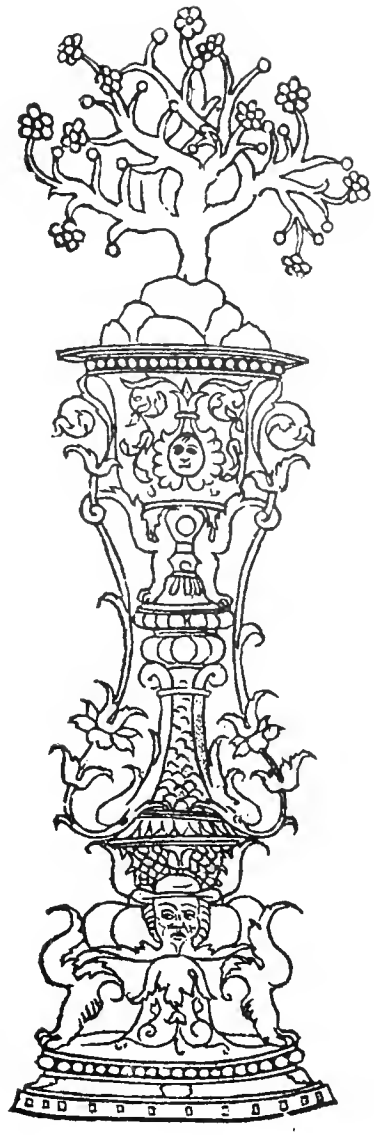
LA MVLTITVDINE DEGLI AMANTI GIOVENI, ET DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLI PHILO FACVNDAMENTE DECHIARA, CHI FVRO- NO ET COME DAGLI DII AMATE. ET GLI CHORI DE GLI DIVI VATICANTANTI VIDE.

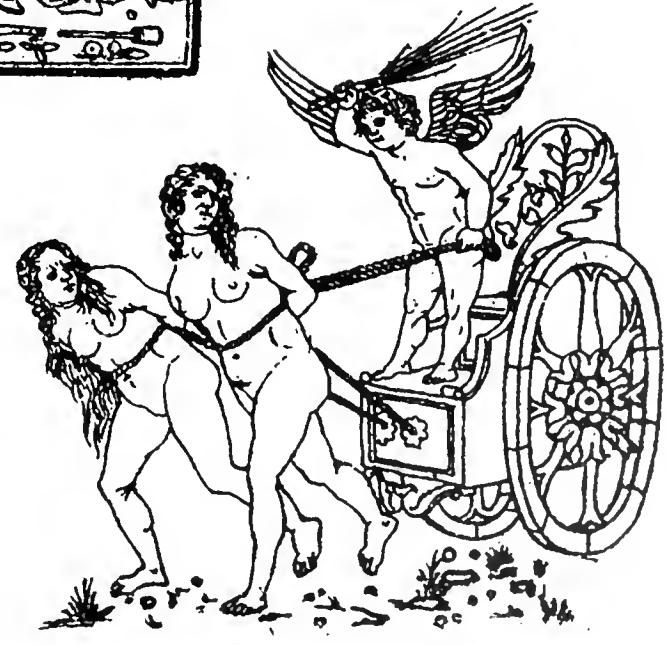
ALCVNO MAI DI TANTO INDEFESSO ELO quio aptamente ſe accommodarebbe, che gli diuini ar chani diſertando copioſo & pienamente poteſſe euade re & uſcire. Et expreſſamente narrare, & cum quanto di ua pompa, indeſinenti Triumphi, perenne gloria, feſti ua lætitia, & fœlice tripudio, circa a queſte quatro iuiſi tate ſeiuge de memorando ſpectamine cum parole ſufficientemente ex- primere ualeſſe. Oltra gli inclyti adoleſcentuli & ſtipante agmine di inu- mere & periucunde Nymphe, piu che la tenerecia degli anni ſui elle pru- dente & graue & aſtutule cum gli acceptiſſimi amanti de pubeſcente

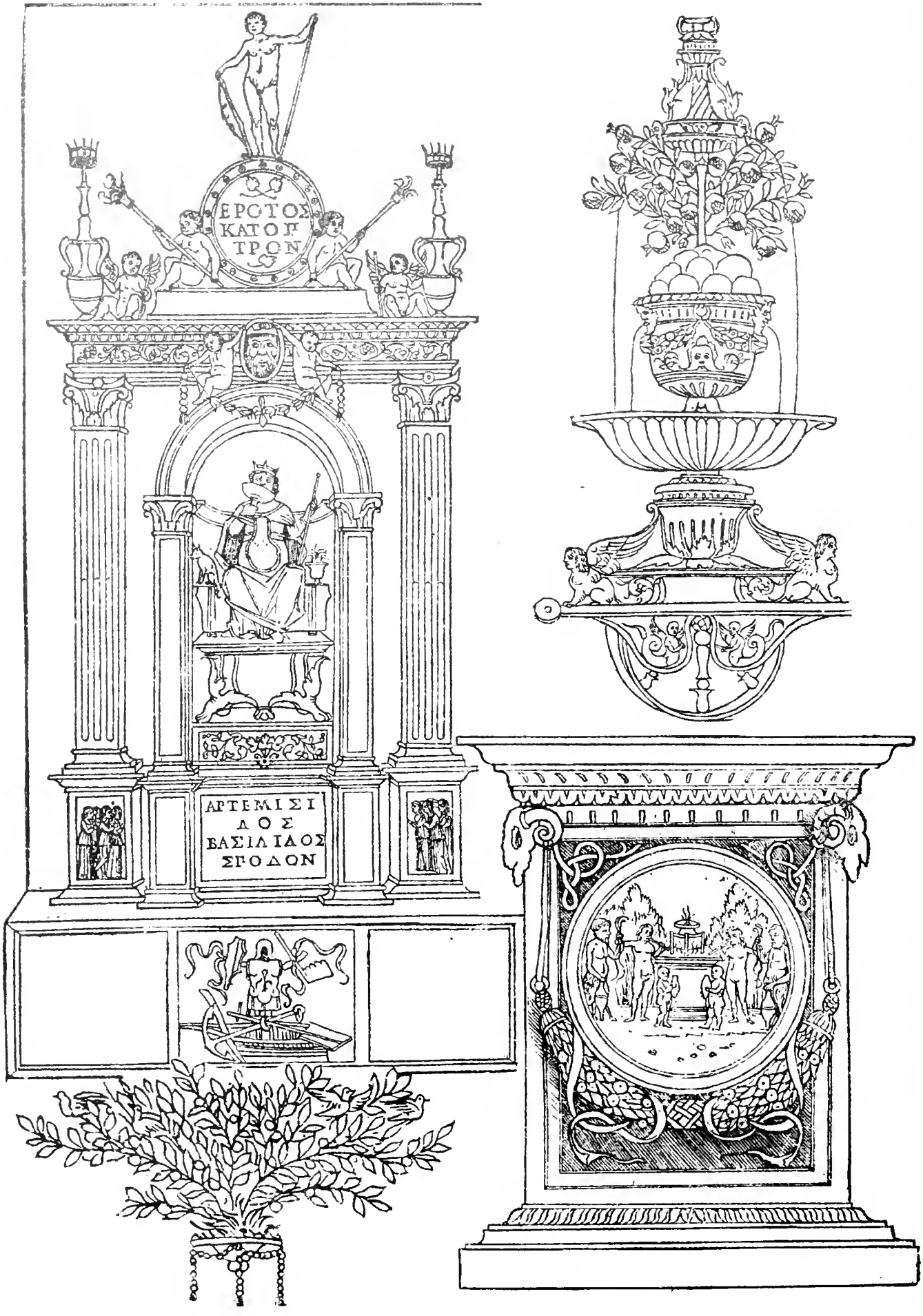
EAEIO










ΕΡΟΤΟΣ
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QVISQVIS
LECTVRVS
ACCEDIS.CAVESIAMAS.
AT SI NON AMAS,PENSICV
LAMISER QVI SINE AMORE VI
VIT,DVLCE EXIT NIHIL.
ASTEGO TAMDVLCE ANHELANS
MEINCAVTEPERDIDI.ET AMOR
FVIT. EQVO DVM ASPECTVI FOR
MOSISS.DYRVIONIAEPVELLAEVI
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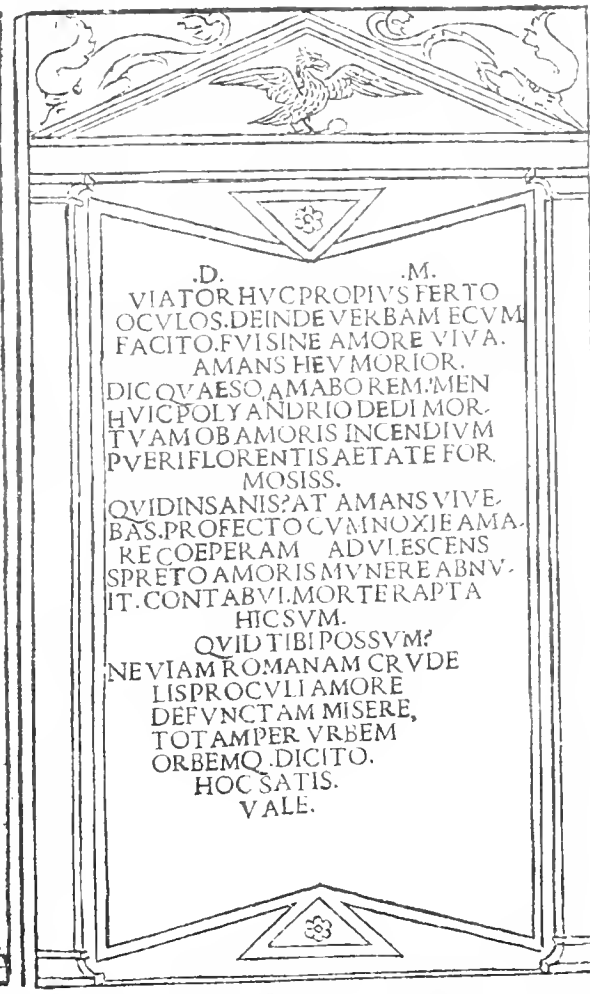
TRACTVS
INTERII.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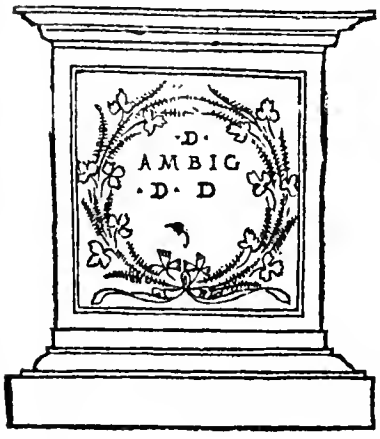
OCVLOS.DEINDE VERBAM ECVM
FACITO.FVI SINE AMORE VIVA.
AMANS HEV MORIOR.
DIC QVAESO,AMABO REM.MEN
HVIC POLYANDRIO DEDI MOR-
TVAM OB AMORIS INCENDIVM
PVERI FLORENTIS AETATE FOR
MOSISS.
QVID INSANIS? AT AMANS VIVE-
BAS.PROFECTO CVM NOXIE AMA-
RE COEPERAM ADVLESCENS
SPRETO AMORIS MVNERE ABNV-
IT.CONTABVI.MORTE RAPTA
HIC SVM.
QVID TIBI POSSVM?
NE VIAM ROMANAM CRVDE
LIS PROCVLI AMORE
DEFVNCTAM MISERE,
TOTAM PER VRBEM
ORBEMQ.DICITO.
HOC SATIS.
VALE.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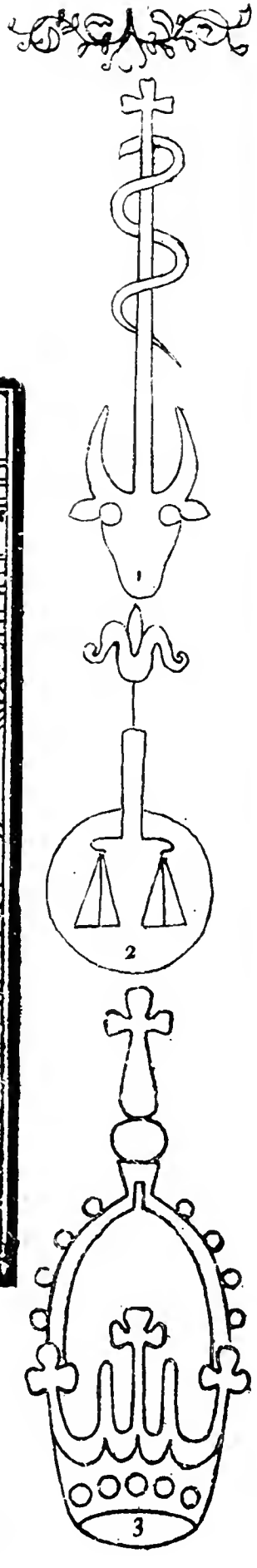
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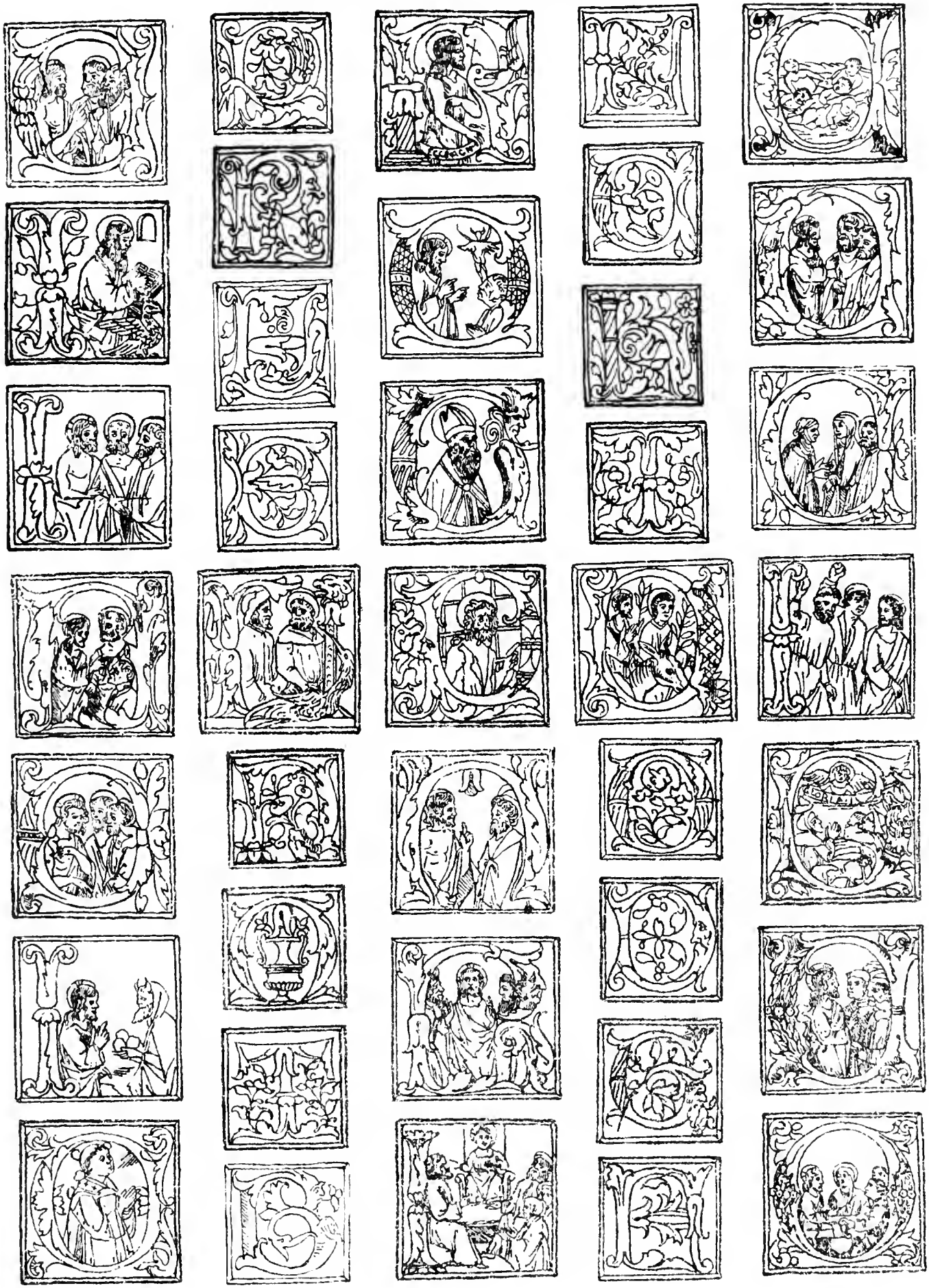

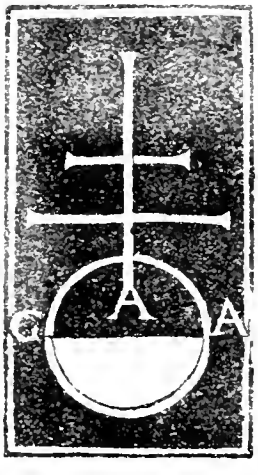

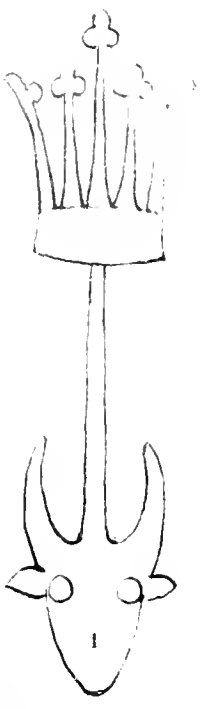
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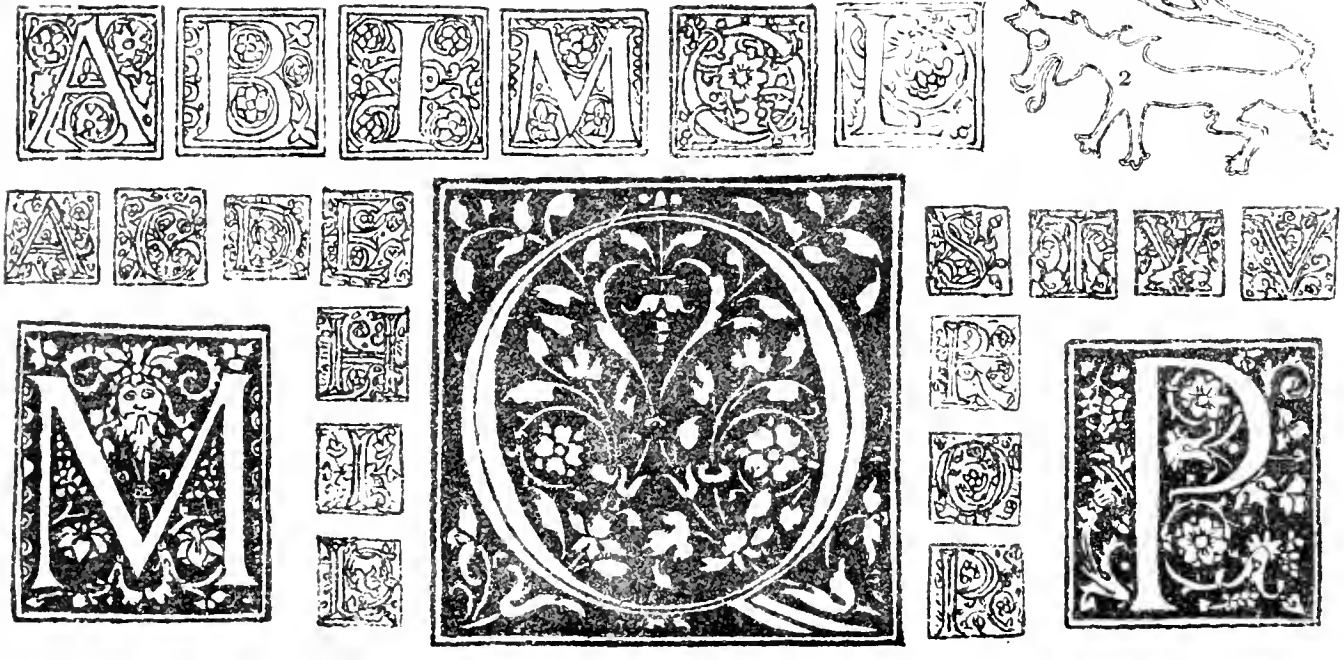
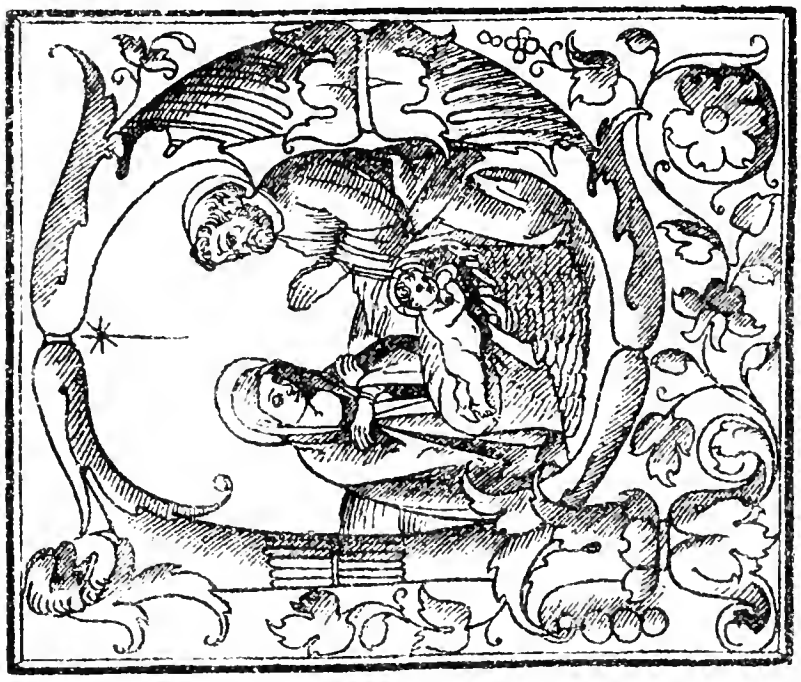


CCXIX

In vigilia sancti An
dree apli Introitus

D minus secus ma
regalile e vi dit du os fra



1500-A

Offe. Tui sunt celi. xxj. Eõio. Uiderũt oẽs. xxj. In octaua scti stephani totum officiũ misse dicit sicut in die: preter orationẽ que dicit: Oipotens sempiterne deus qui primitias. Qui tecum. Et fit cõmemoratio de sancto ioãne: et de innocentibus. In octaua sancti ioannis officium misse dicitur sicut in festo eius. In octaua innocẽtuin officiuz misse dicitur sicut in die: excepto q Gloria in excelsis et Alleluia et Ite missa est. dicunt. In vigilia ephie fit totũ officiũ misse de dñica: preter euangeliũ qđ dr de vigilia scz Defuncto herode. Introitus. Dum mediũ. xvi. p ordinẽ. In ephia. Introitus.

Graduale ſm morem ſancte Romane eccleſie: integrũ ⁊ cõpletũ videlicet dñicale: ſanctuariũ: cõmune: ⁊ cãtoriñ: ſiue kyriale: impreſſũ Uenetijs cum priuilegio:

VENEZIA M.CCCCC

ANCTIſſi
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orio undeci
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lhomo fece a Dio la poſſedeuano pe

TRANSIIT AD SPONSVM TRIBVS EXORNATA CORONIS

SANCTA CATHARINA DE SENIS.

* a b c d e i g h i k l m n o p q r s t u x y A B C

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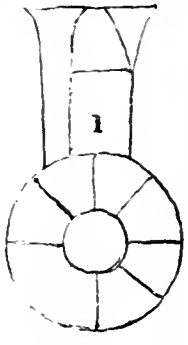

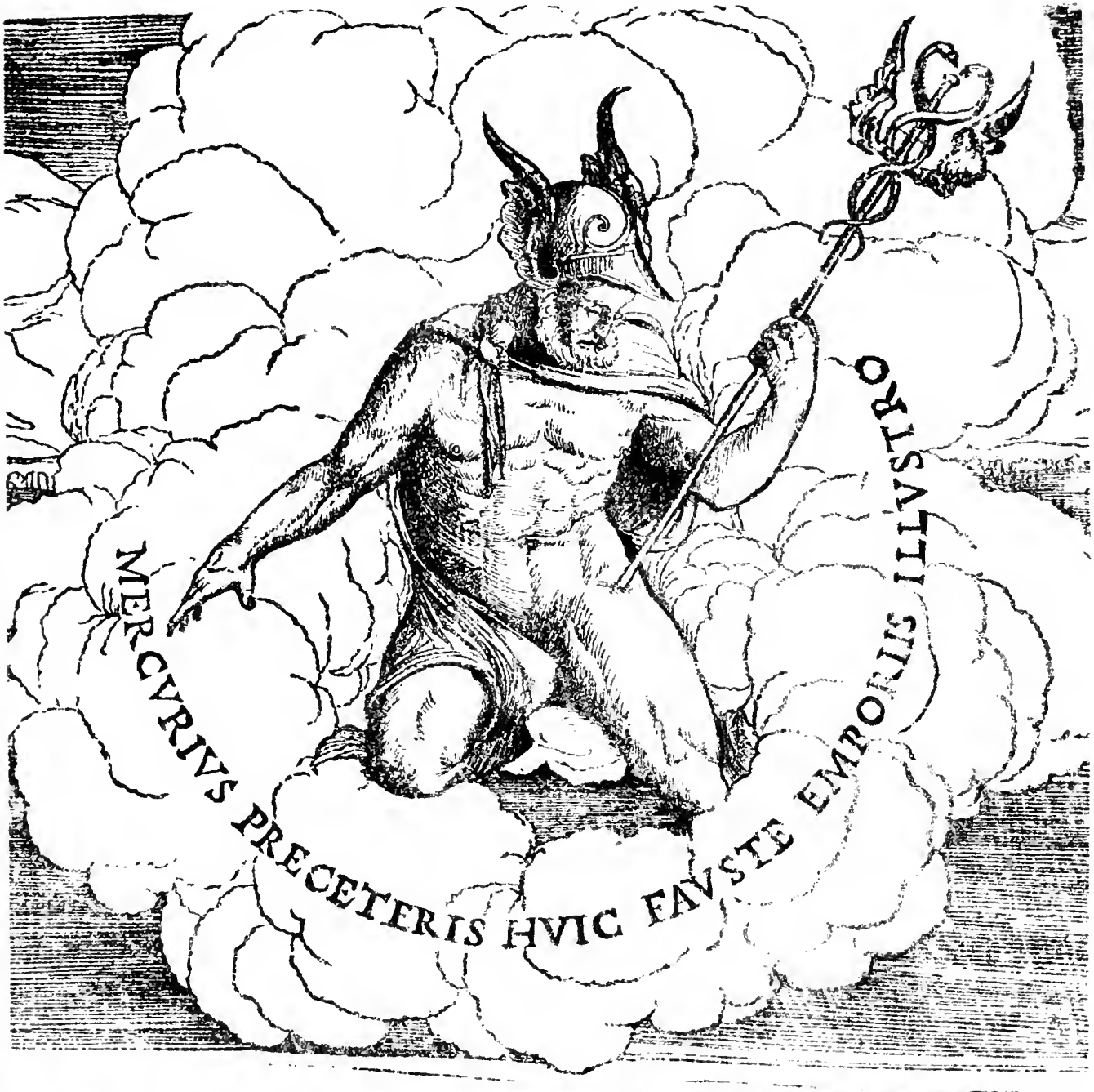

VENETIE

M.D

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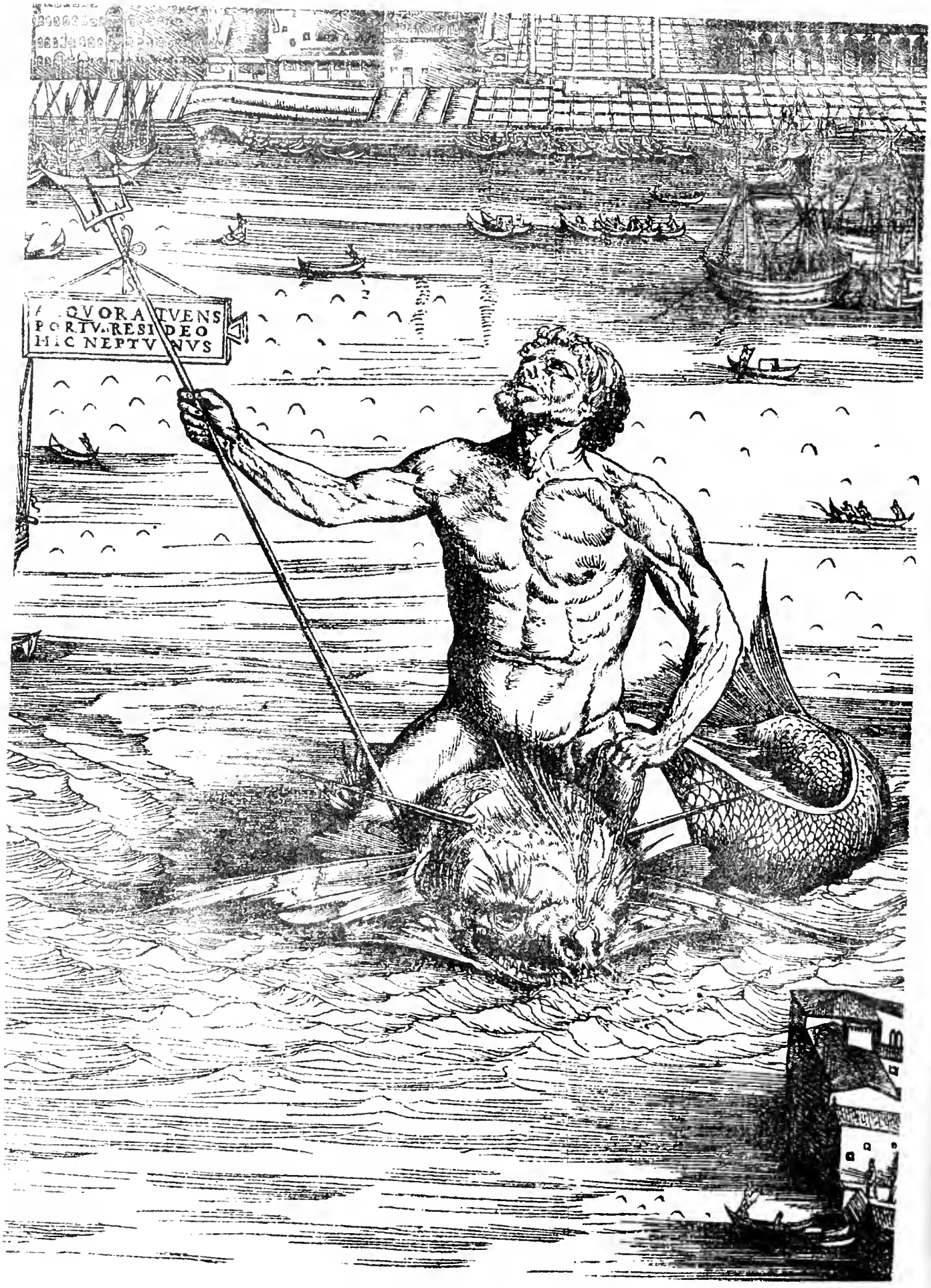
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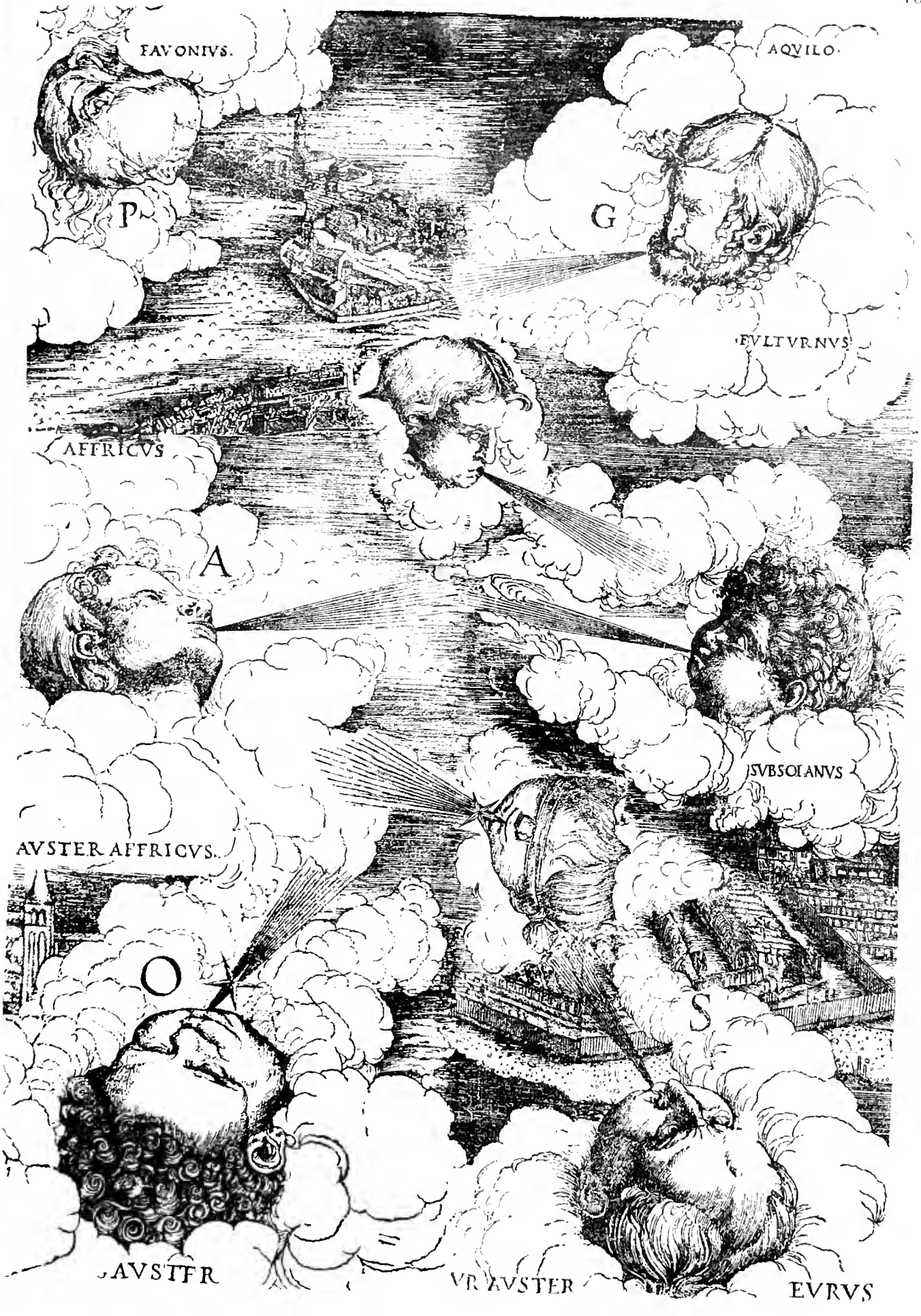
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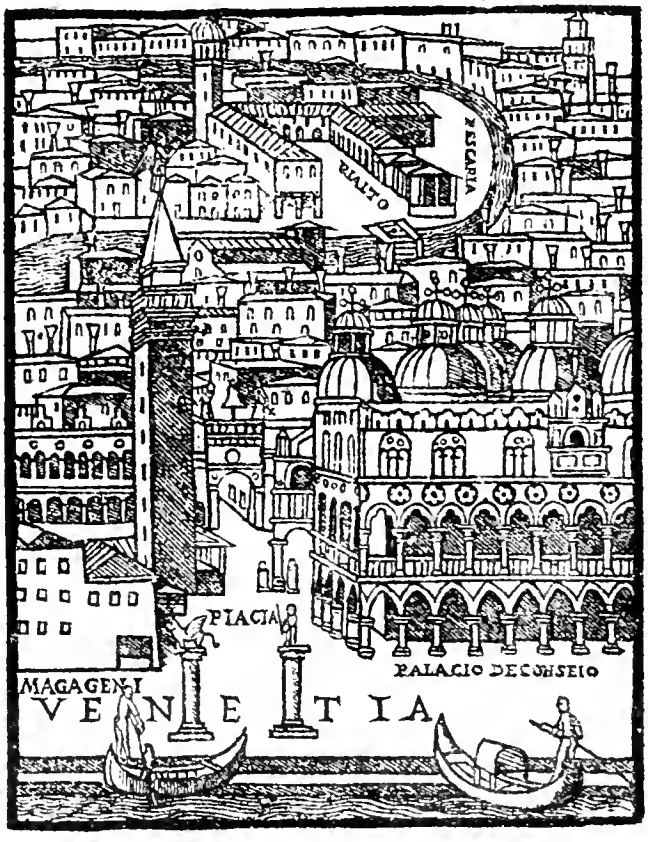
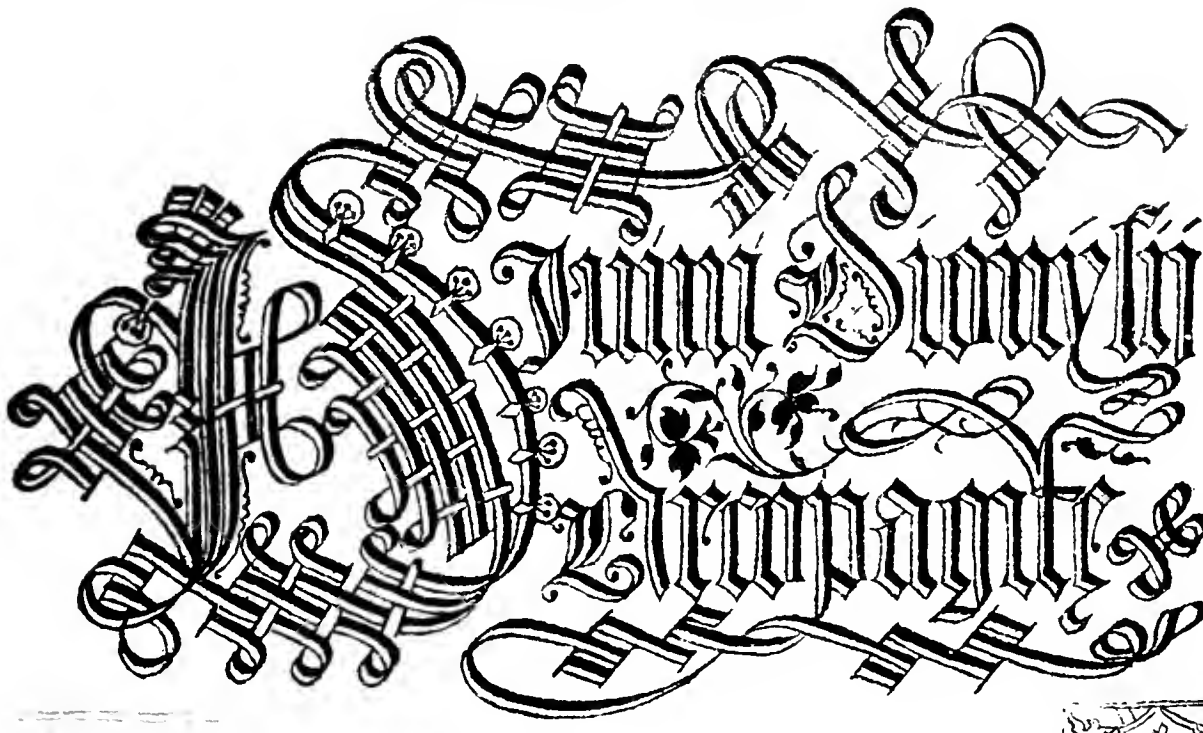


1501-A

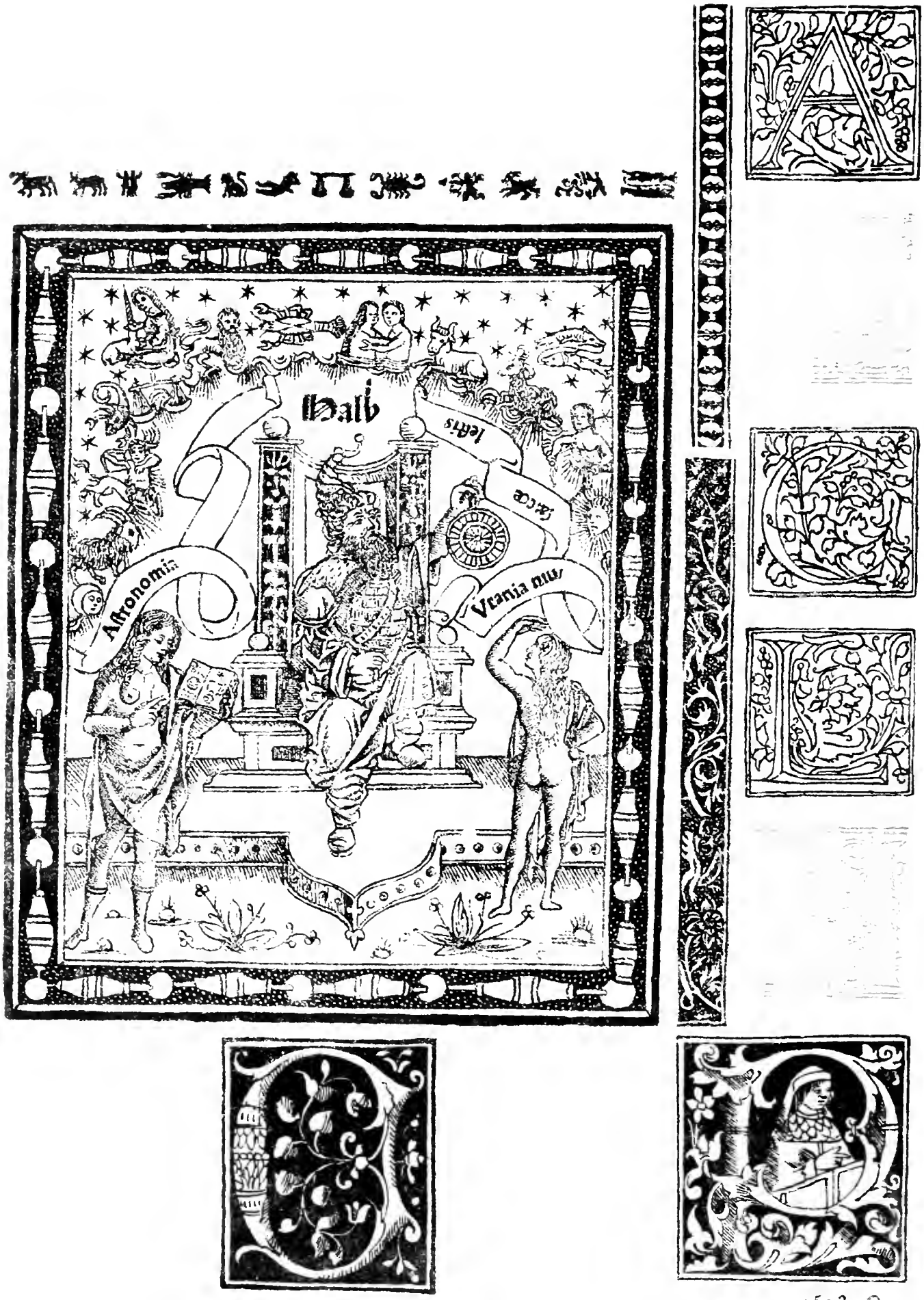


1502-A

ADLAVDEM ET GLO·SANCTISS·TRINITATIS
PETRVS VRSIOLVS·DVX·VE
Breuiarium monasti-
cum ſm ordinem
Camaldulen-
ſem.
ABBATEM ET EPISCOPVM SYMONIA
PAVPERE
TRADIT

1503 - A

FIORENSA



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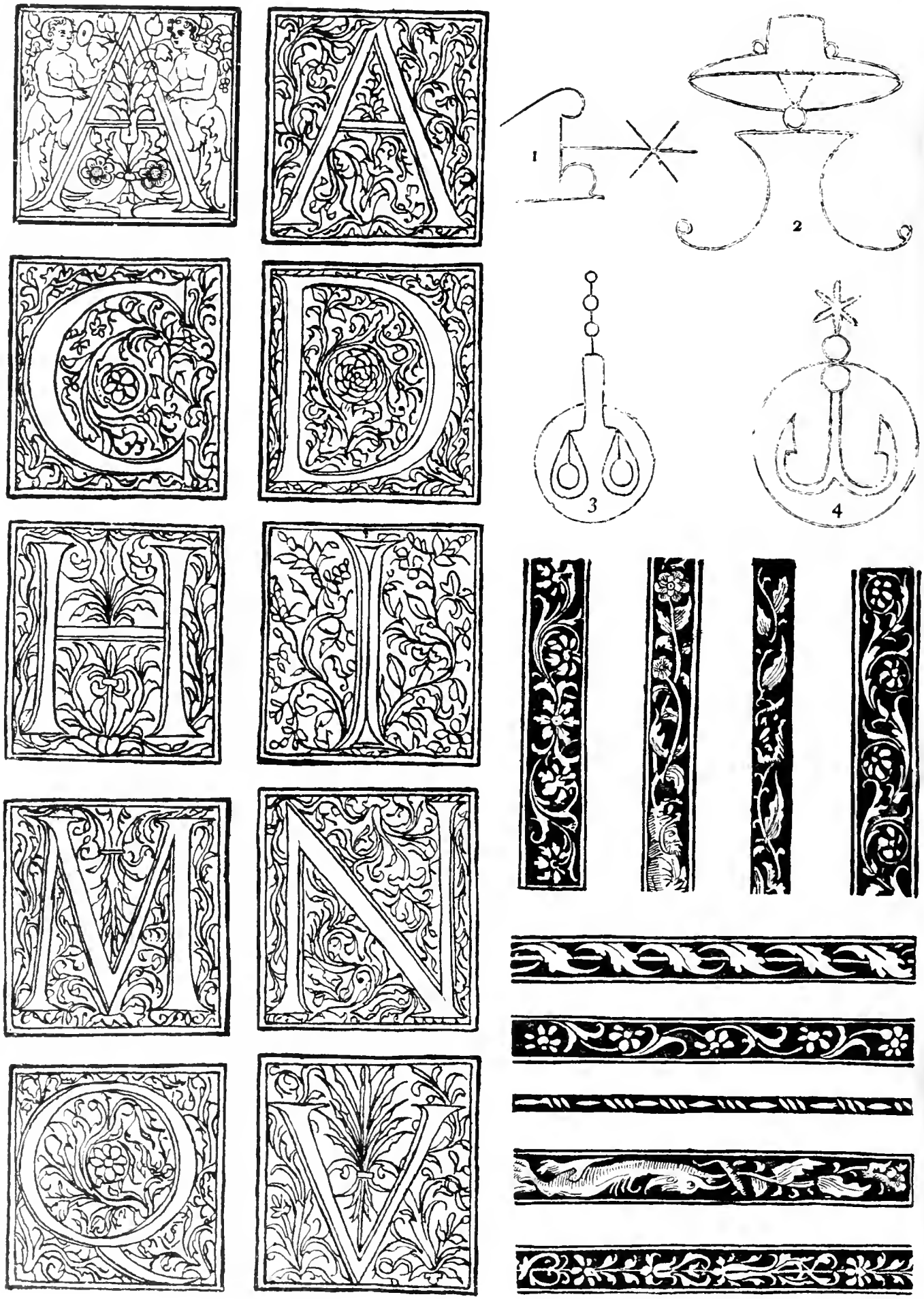
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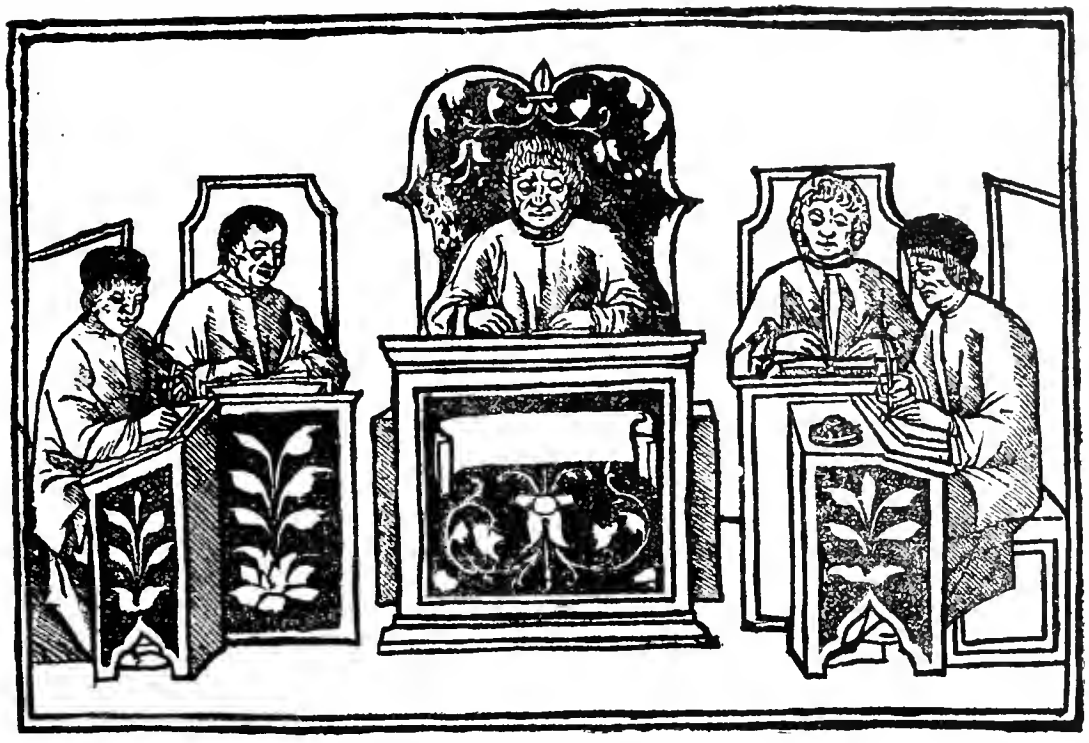
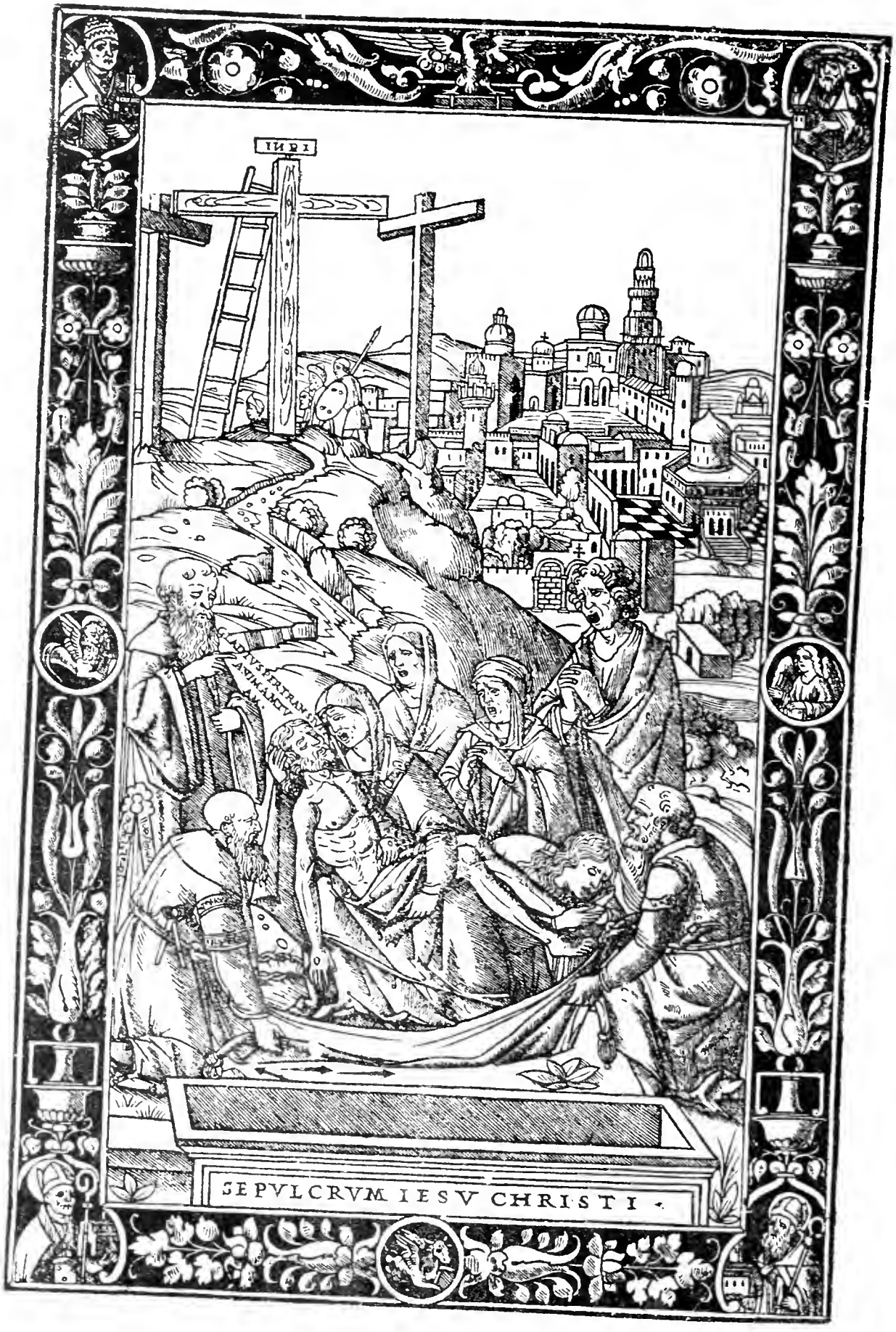
Jo. Archiepiscopi Cantuariensis Perspectiua communis.

LIBER PRIMVS
LIBER PRIMVS IN SVPPLEMENTVM SVPPLEMENTI CRONI




IESVS
SEPVLCRVM IESV CHRISTI

Epistola sancti hieronymi

¶ Incipit epla bti hieronymi ad Paulinũ p quia ꝯbus + maior emente se fuit. Ad tytum

SERMONE PRIMO

N nomine Iesu Auxilia Incomincia el libro intitulato Speculũ Fidei: Specchio della fede cõpilato da fra Roberto di leze uescouo de Aquino cõ Sermoni latini e uulgari delli misterii de Christo e della gloriosa uergine madre: di altri sancti doue si poterano exercitare spiritualmente li docti e anchora li indocti.

Sermõe.I. d' la fede uirtu theologica necessaria ad ogniuo chi si uole salu ie

QVI CREDIDERIT & baptizat⁹ fuerit salvus, Qui uero nõ crediderit ꝯdenabit⁹. Verba Iunuie ꝯcepionis nostri originaliter Marci ult. e. Ingegnasi qllo inimico della salute nostra cõ li soi mille modi de ingãnare extinguere nella nima el lume della sancta fede: pche cosi facilmente la getta e trabucca in ogni male fare, E tolta la fede le altre uirtu sono senza fundamento: como si nota nel decreto pma causa q stione pma al capi. Cuiu paulus. Et ueramen

A ii

1511-C

Ortus Sanitatis.

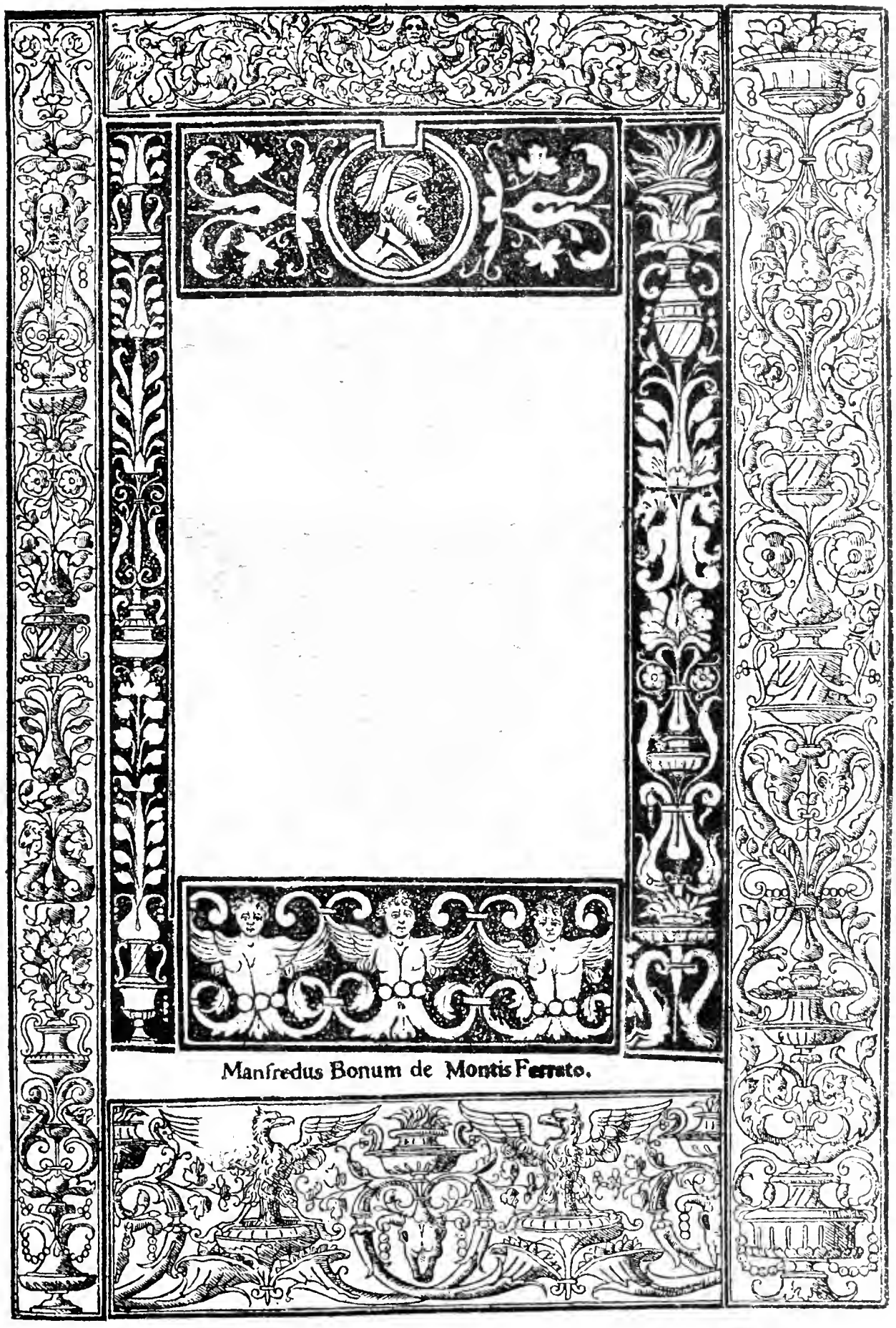
Capitulum lvi.

Ferdinando Ongania Editore. 1511–D

CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO POETA FIORENTINO DANTHE ALEGHIERI. CAPITOLO PRIMO

El mezzo del camin di nostra vita
Mi ritrouai per vna selua oscura;
Che la diritta via era smarrita:
Et quãto a dir qual era, è cosa dura
Esta selua selvaggia et aspra et forte;
Che nel pensier rinuoua la paura.
Tant'è amara; che poco è piu morte.
Ma per trattar del ben, ch'i vi trouai,
Dirò de l'altre cose, ch'i v'ho scorte.
I non so ben ridir, com'i v'entrai;
Tant'era pien di sonno in su quel punto,
Che la verace via abbandonai.
Ma apo ch'i fui al pie d'un colle giunto
La, oue terminaua quella valle,
Che m'hauea di paura il cor compunto;
Guarda'in alto; et vide le sue spalle
Vestite gia d'e raggi del pianeta,
Che mena dritt'altrui per ogni calle.
Allhor fu la paura vn poco queta;
Che nel lago del cor m'era durata
La notte, ch'i passai con tanta pieta.

rentino poeta nõ si psuada che q̃sto principio del prio cã essere pati alla stupẽda dottrina delle cose che seguitan

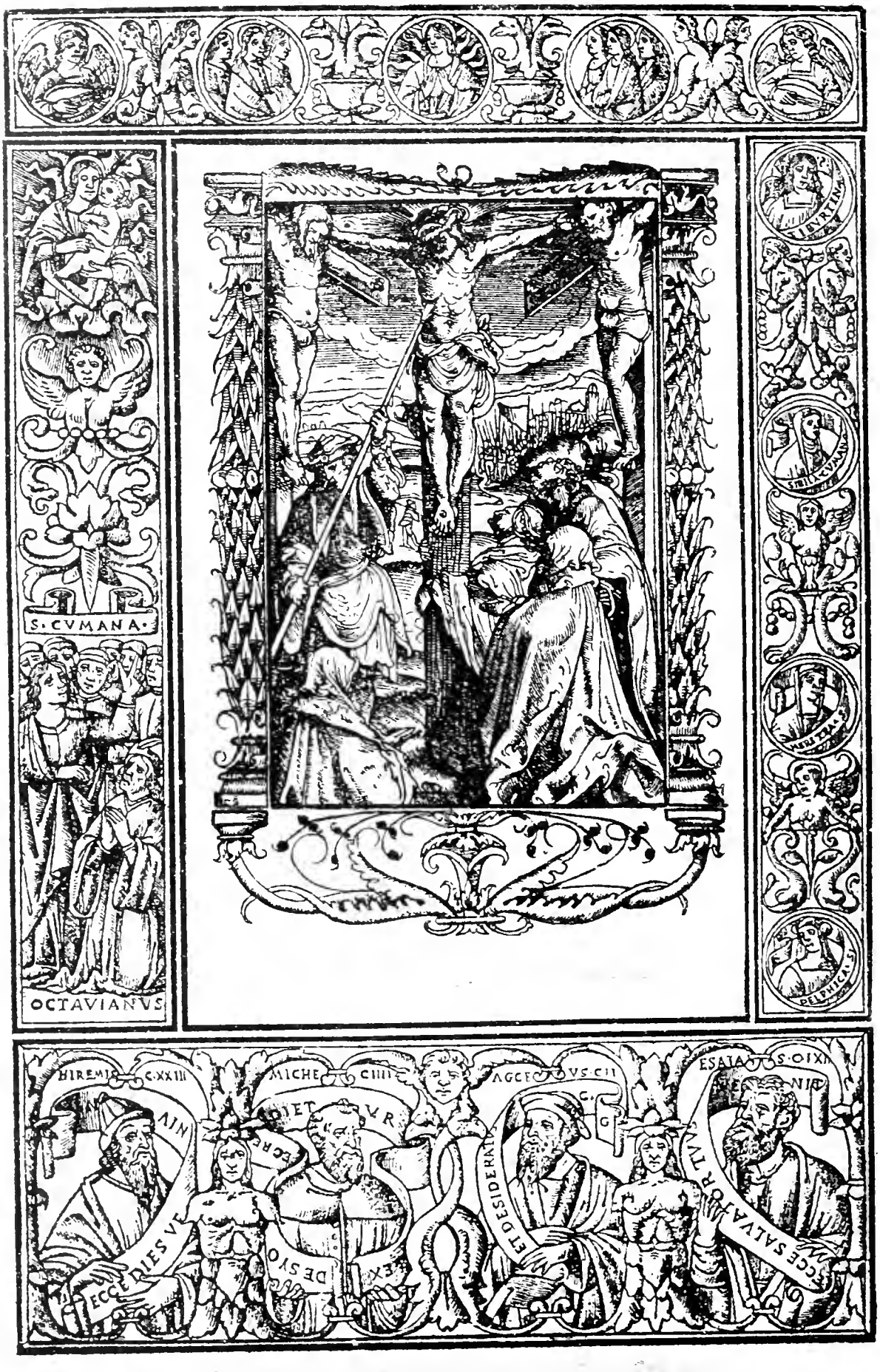


Manfredus Bonum de Montis Ferrato.

M. Fabii Quintiliani oratoriarum insti
tutionum. Una cũ annotationibus
Raphaelis Regii in depra-
nationes eiusdem. Et ta-
buta per alphabe-
tum nouiter
addita.

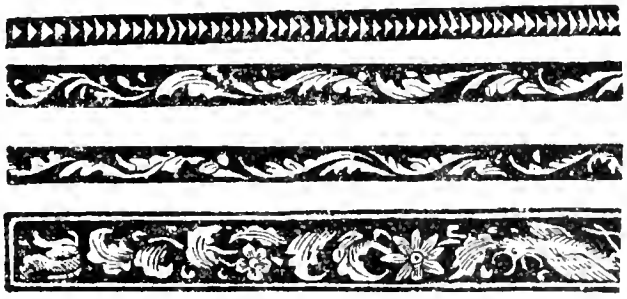
¶ Secũda pars operis dñicæ paſſionis & reſurrectionis diẽ idagat, & iudæoꝝ ſup hoc argumẽta confutat.

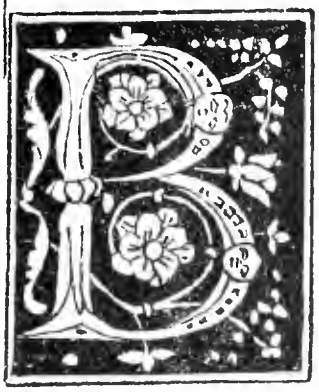
TSi multa ſunt argumenta, quibus iudæi magnam nobis calumniã ſolent aſtruere, & fidem ſperatæ a nobis reſurrectionis ſtulta garrulitate deridere, in hac tamẽ lucubratiuncula noſtra ea duntaxat confutare aggrediemur, quæ dominicæ paſſionis & reſurrectionis materiam concernunt. Solet namq; obſtinatum illud, & ſeruile iudæorum pecus in Chriſti ſaluatoris blaſphemiam exire propenſius & in chriſtianorum calumniam inſultare audentius & confidentius, quia legis noſtræ munimenta non pauca ex auita ipſorum religione mutuati ſumus ea præcipue, quæ agni paſchalis typo, domini paſſionem ſignificabant: quo fit ut perperam interpretantes legem, & diuini ſacramenti myſterium contaminantes, multas indies calumnias nobis inferre nõ deſiſtant, nunquam cauillandi finem facientes: adeo q̃ cõtinuis ſubſãnationibus nos laceſſentes, & ſingulas obſeruationes noſtras deteſtãtes perpetuis ipſoꝝ cõtumeliis, atq; conuitiis ſimus obnoxii: non ſolum in paſchæ celebratione obſeruationẽ noſtram ludibrio maximoq; opprobrio ducentes (de quo ſuperiori lucubratiuncula noſtra ſeripſimus) uerũ etiam i dñicæ paſſionis myſterio ruditatis, & iſcitiæ nos iſimulãtes


S·CVMANA·
OCTAVIANVS
HIREMI C·XXIII
MICHE CIIII
AGGE VS·CII
ESAIA S·OIX
ECCE SALVATOR TVVS

PRIMVS

MNES homines Enrice Princeps uehementer optant:mirificeq; nitũtur: ut patriam:tã ope summa iuuẽt:q̃ omni officio:uencratione:ac pietate prosequantur.Cari nãq; sunt filii:cari parentes: cari quinetiam: atq; omnium tamen patria una Nõ solũ enim patria parenti munera:quæ a parentibus, contulisse uidetur: uerum e bis alia cõperitur præstitisse.ueluti solem:æthera:hu cumenta:mores:nomen:societates:domos:atq; alim ribus simul se benignam atq; suauem ostendit:simul secum coniunxit:ut siquid facto dictoue siue alii siue benemerentes:id omne æque ac nobis ipsis accesseri summopere gaudeamus.Eamobrem combustã diru mã Fu.Camillus ardẽti aĩo:cura:solicitudine ab iter rauit:adauxit. Alfonsus itẽ Rex Aragoneus secunc Parthenopen patriã: q̃ iãptidẽ apta ꝓpe:atq; angust



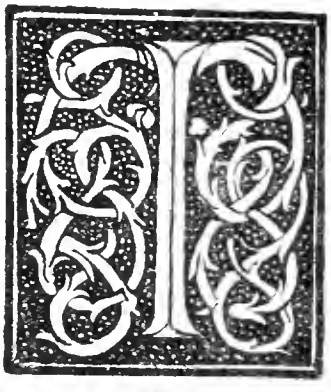


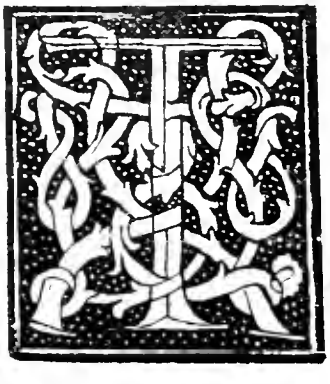
Apocalí pſís íeſu chriſti. hoc eſt re uelatione fatta a ſancto giohanni euangeliſta. cum

noua expoſitione: in lingua volgare cõ/poſta per el reuerendo theologo & ange lico ſpirito frate Federico veneto O/dinis predicatorum: cũ chiara dilucida tione a tutti ſoi paſſi: coſa vtiliſſima. Impreſſa p mi alexandro de paganini. in Venetia. ſub ſereniſſi. duce Do co nardo lauredano. Cum gratia.

Vendeſſe ſopra la riua deli carboni.

q ſorte ad hæc le
rga Thucydidẽ,
ſſimeq; accur
arietate & copia ſe
mo arbitret: quo
fuiſſe perhibetur: q cũ Th
uitate ac vehemẽtia facile
ſe præ ſe ferret: & Philiſti
ſudis & inepti ſcriptoris aſperna retunin his præſertim quæ ab illis ornate copioſeq





ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚΩΝ 54

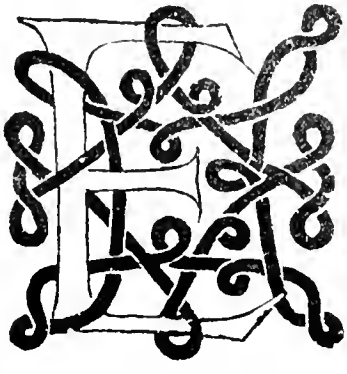
ΒΙΒΛΙΟΝ ΤΡΙΤΟΝ

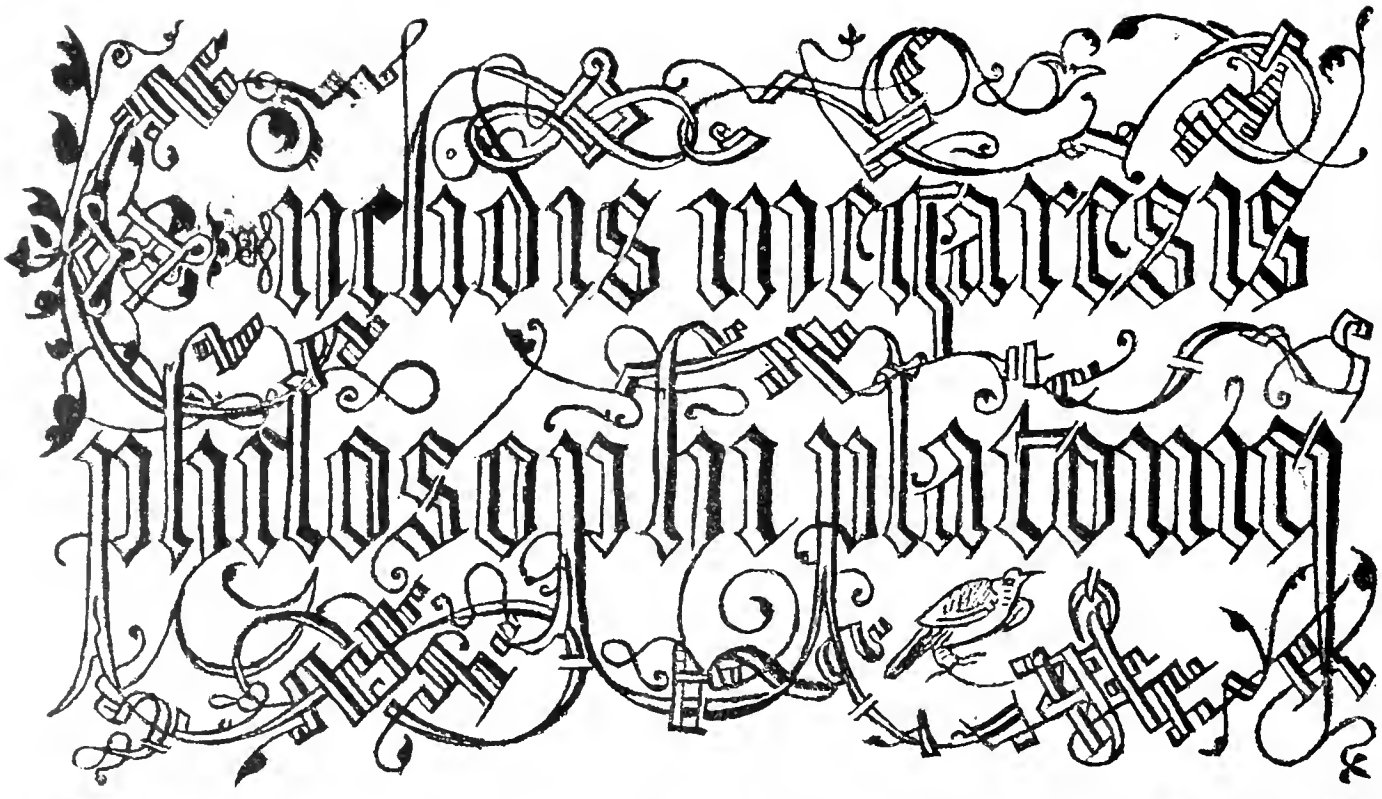
Γοδεδωκόσι δ' ἡμῖν τὸν πρῶτον τύπ
ὅλην ὁ ἐφεξῆς λόγος περὶ τῆ ἠπ.θέ
πως. καὶ διὰ μέχρι νῦν ὡρῶσι πλ
πλέον δὲ πάλιν ἀπὸ τῆς θυρώπης, κα
ἀφ' ὧν πορ καὶ πρότορον κατὰ τὰ
μορος αὐτῆς ὅτι τ' ἑσπέριον ὡς ἔφα
μεν πλέον, οἰκεῖται φαύλως. ὄρη
λεπτὴν ἔχοντα γῆν, οὐδὲ ταύτην ὁμ
πολλήν. ἡ δὲ πρόσβορος, ψυχρά τέ
τι, καὶ παρωκεανῖτις. προσεπιφέ
κτον τοῖς ἄλλοις. ὥστε καὶ βαλλό τι

τα μὲν δὴ τὰ μέρη, τοιαῦτα. ἡ δὲ νότιος πᾶσα, βυσσαίμων χωδάτη, καὶ ὀλιγόδρυος ἐξωτηλωμ
ἔσται δὲ δῆλον, ἐν οἷς καθ' ἕκαστα. ἐπιγράψασιν ἡμῖν πρότερον τό τε σχῆμα, καὶ τὸ μέγεθος.
ἔοικε δ' εὑρεῖα κατὰ μῆκος ἀπὸ τῆς ἑσπέρας ὠδὶ πως ἔχ. τὰ πρόσθια ἐχούσῃ μέρη πρὸς τὴν ἕω, κα

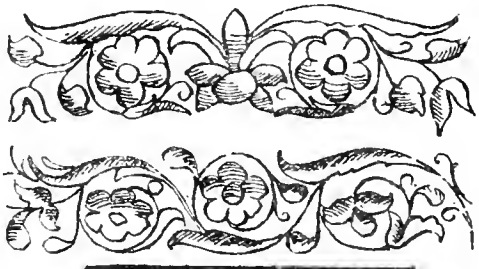
ρκτων πρ
ν. ἔστι δ' ὁ
ρανὸν. ὄρος
. οὔσης δὲ κ
σπέρας α
δρον αὐτ
ῆμ. μείζου
κὰ τὸ ἰβηε
λατῆα, ἀφ
τον δὲ τὸ ἐ
ρὸς ἀρκτά

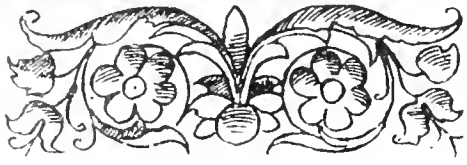
ον ὁμοῦ τὸ μ
καὶ μάλιστα
ξαῦ τε τὰ μ
άτος, καὶ τ
ν ὠκεανὸν ἐ
ν μὲν, ὠδὶ
ατικοὺς κα
ς ἰβηρίασ
ὸς τὸ ἑξῆς,
ς τῇ πυρήν
ταρον δὲ





Mathematicarū disciplinarū Janitoris: Habent in hoc volumi





¶ Euclidis Megarensis accutissimi mathematici elemeia
tor liber primus ex traditione Theonis Bartholo
meo Zāberto Elene. interp̄te icipit ane foelici.

¶ Diffinitio prima.

Signum est cuius pars nulla.

¶ Diffinitio. ii.

Linea uero longitudo illatabilis.

¶ Diffinitio. iii.

Lineæ autem limites sunt signa.

¶ Diffinitio. iiii.

Recta linea ē q̄ ex æqli sua iteriacet signa.

¶ Diffinitio. v.

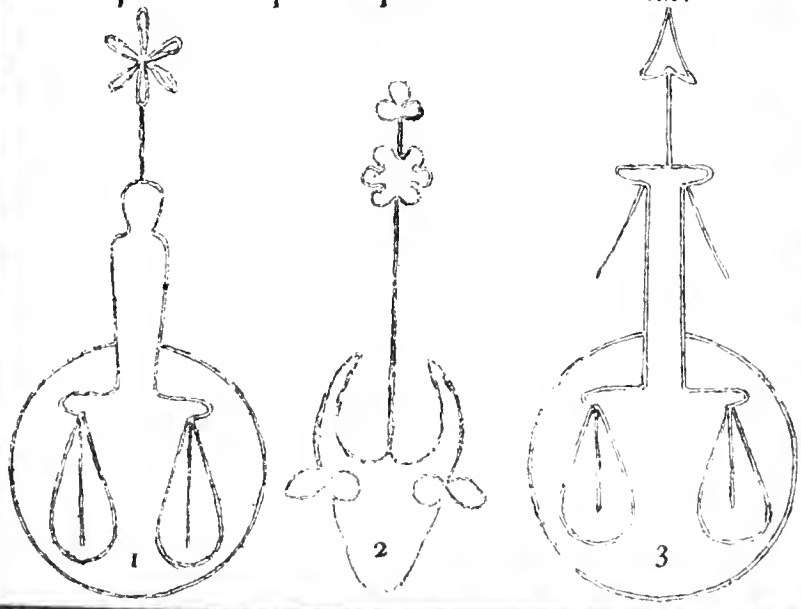
Superficies est que longitudinem: latitudinemque tantum habet.

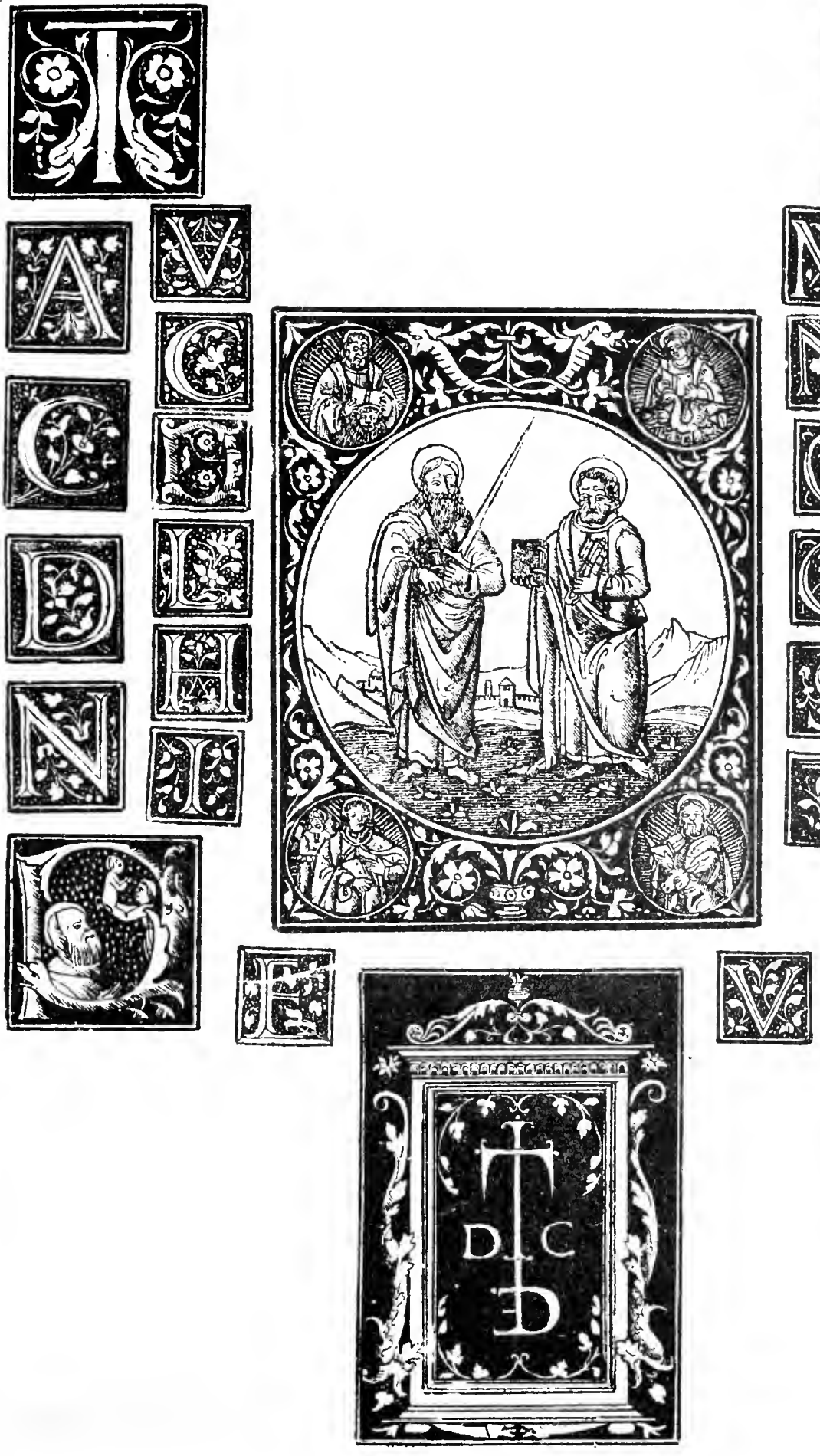
¶ Diffinitio. vi.

Superficiei extrema sunt lineæ.

¶ Diffinitio. vii.

Plana superficies est quæ ex æquali suas interiacet lineas.

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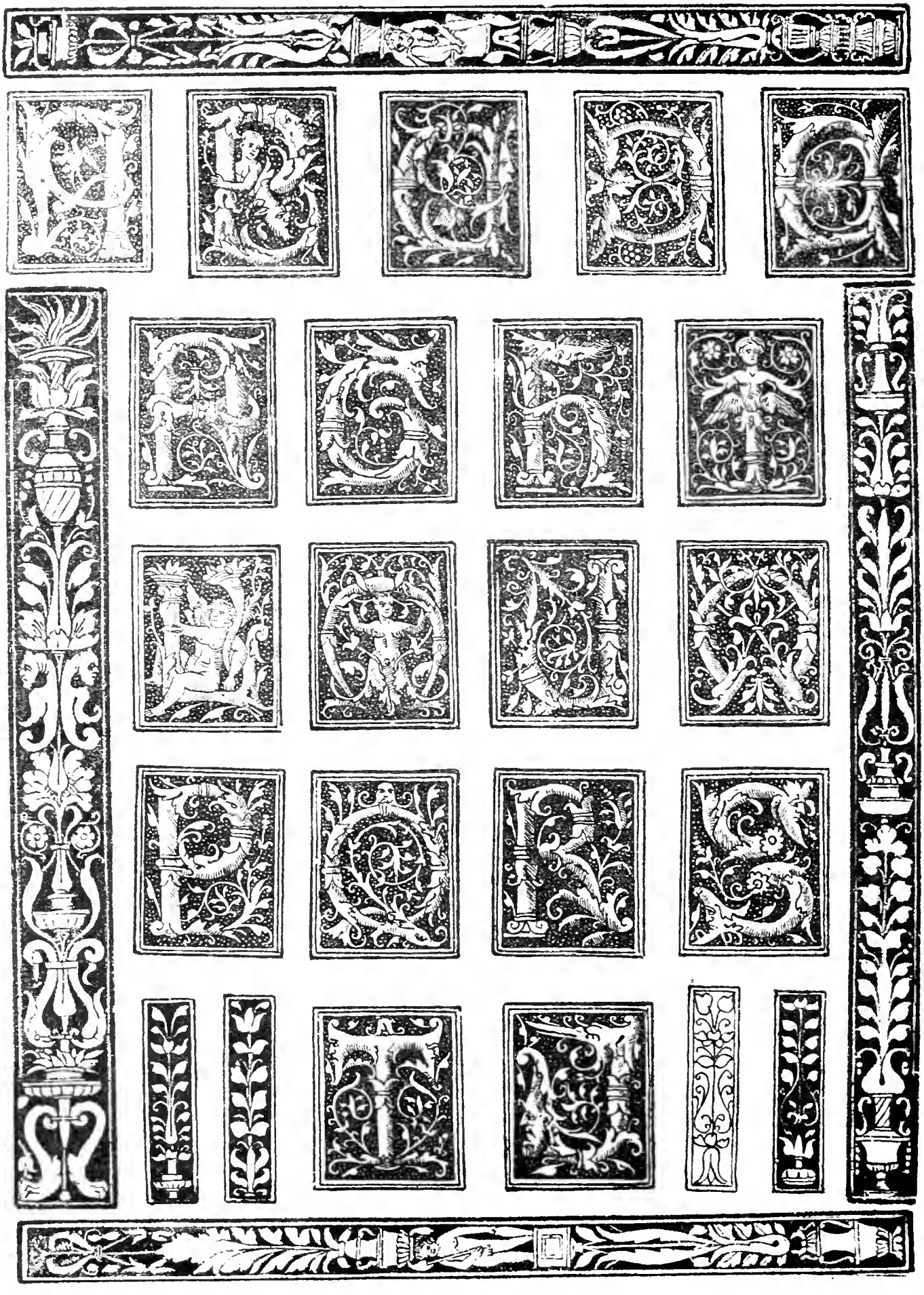
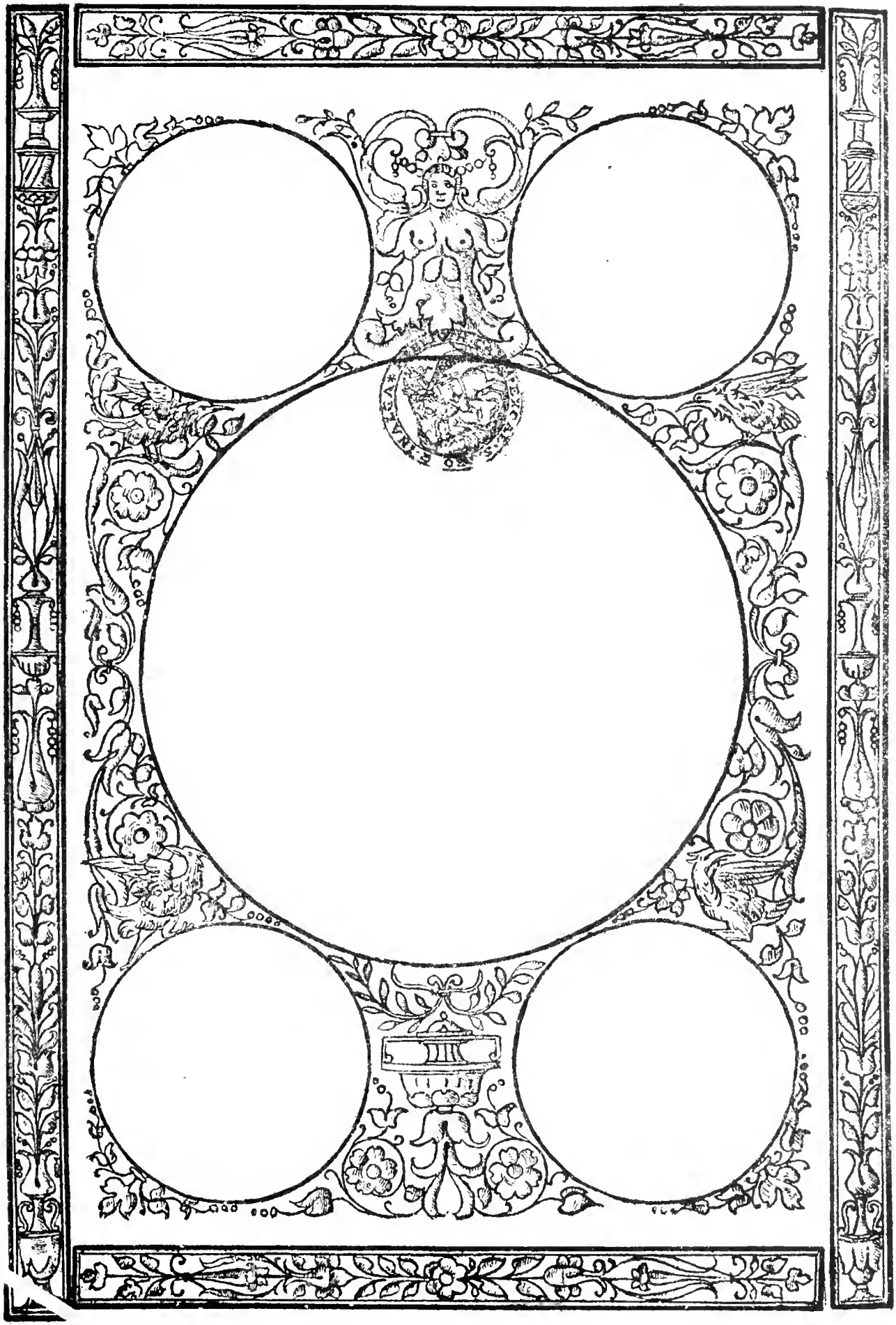
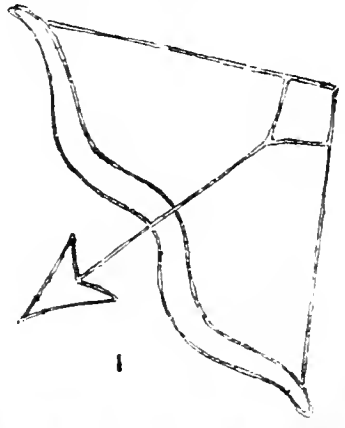
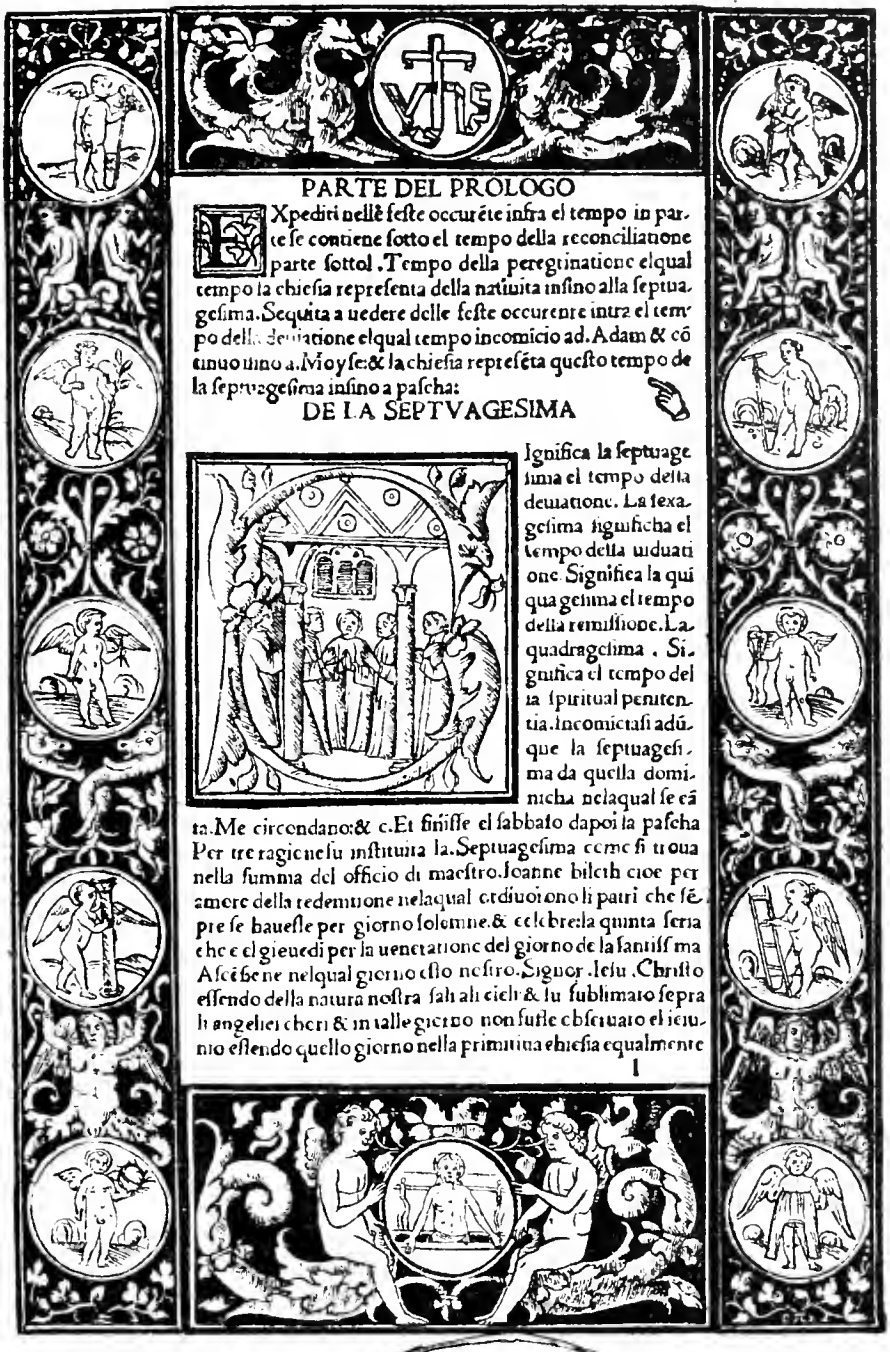


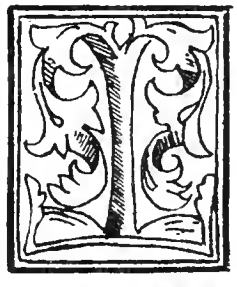


INCOMINCIA EL TERCO LIBRO CHIAMATO LEGENDARIO DI SANCTI DE LE FESTE CHE OCHORERA PER TVTO EL MESE DE ZENARO. ET PRIMO DELLA CIRCONCISIONE DEL SIGNOR .CAP.XXI .E

Vatro cose fano esser solemne & celebre el giorno della circonci sione del signor nostro missier. Iesu christo. La prima sie locta ua sua. La secoda lin. posicioe: del nouo & salutifero nome. La terza el spargere del sangue. La quartael signaculo della circō cisione. La prima dū que loctaua de la na tiuita si certo loctaue de li altri sancti solemne son quanto magiormente sara molto piu solemne loctauo di del sancto di sancti ma el pare che la natiuitā del signor non debia hauer occtaua imperho che la natiuita sua tendeua ala ha loctaua imperho che a laqualle e ha loro uita cte gli corpi glorios per quel che la natiuita de la beata quella de. Ioanne baptista imperho che quella già fa re che chome dice prepos mento come e la octaua d suplimo quello che facto officio della parturiente u passato si solea cantare. V







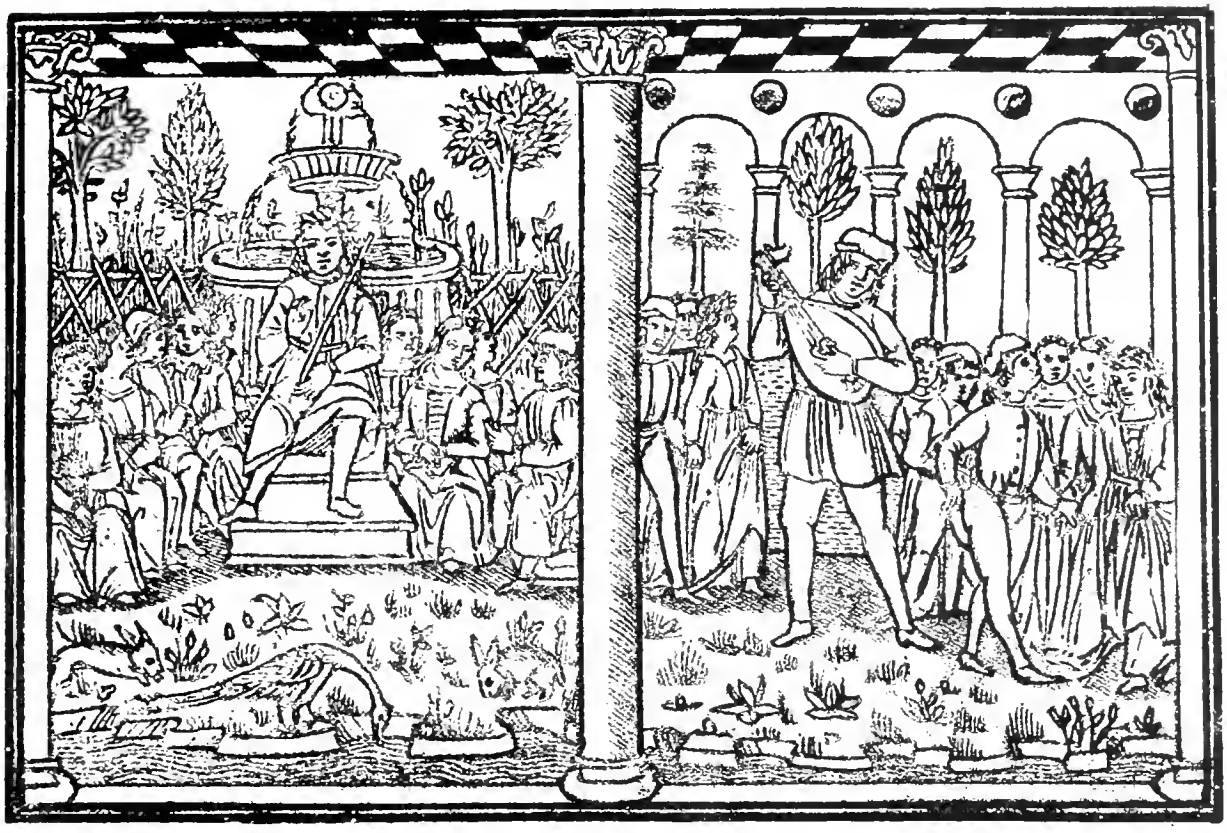
PARTE DEL PROLOGO

EXpediti nellè feſte occuréte infra el tempo in parte ſe contiene ſotto el tempo della reconciliatione parte ſottol. Tempo della peregrinatione elqual tempo la chieſia repreſenta della natiuita inſino alla ſeptuageſima. Sequita a uedere delle feſte occurente intra el tempo della deuiatione elqual tempo incomicio ad. Adam & cõtinuo fino a. Moyſe: & la chieſia repreſẽta queſto tempo de la ſeptuageſima inſino a paſcha:

DE LA SEPTVAGESIMA

IGnifica la ſeptuageſima el tempo della deuiatione. La ſexageſima ſignificha el tempo della uiduatione. Significa la quinquageſima el tempo della remiſſione. La quadrageſima. Significa el tempo della ſpiritual penitentia. Incomictaſi adũque la ſeptuageſima da queſta dominicha nelaqual ſe cãta. Me circundederunt: & c. Et finiſſe el ſabbato dapoi la paſcha Per tre ragione fu inſtituita la. Septuageſima come ſi troua nella ſumma del officio di maeſtro. Ioanne bileth cioe per amore della redemtione nelaqual ordinorono li patri che ſẽpre ſe baueſſe per giorno ſolemne. & celebreſſe la quinta feria che e el gieuedi per la uenetatione del giorno de la ſantiſſima Aſcẽſione nelqual giorno eſſo noſtro. Signor. Ieſu. Chriſto eſſendo della natura noſtra ſalì ali cieli & lu ſublimato ſopra li angelici cheri & in talle giorno non fuſſe obſeruato el ieiunio eſſendo quello giorno nella primitiua eccleſia equalmente

ND
SOLI DEO
HONOR ET GLORIA



Cleteta Lena.Phylenium Meretrix.

Cyriffo Calũaneo Noũal
mente Stampato con
la Gionta.
CYRIF
FO CALVANEO

1518 – D

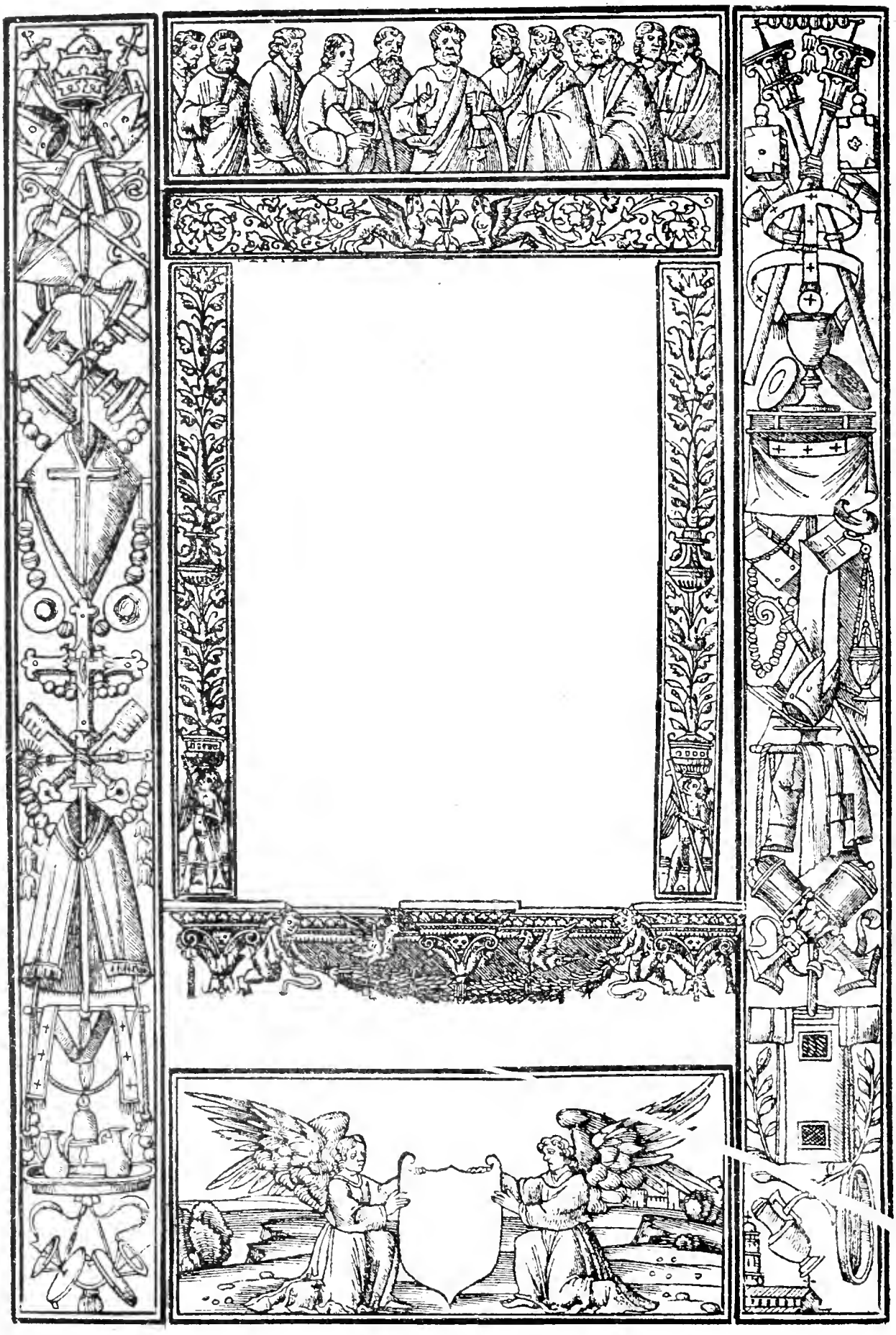
1519 – A

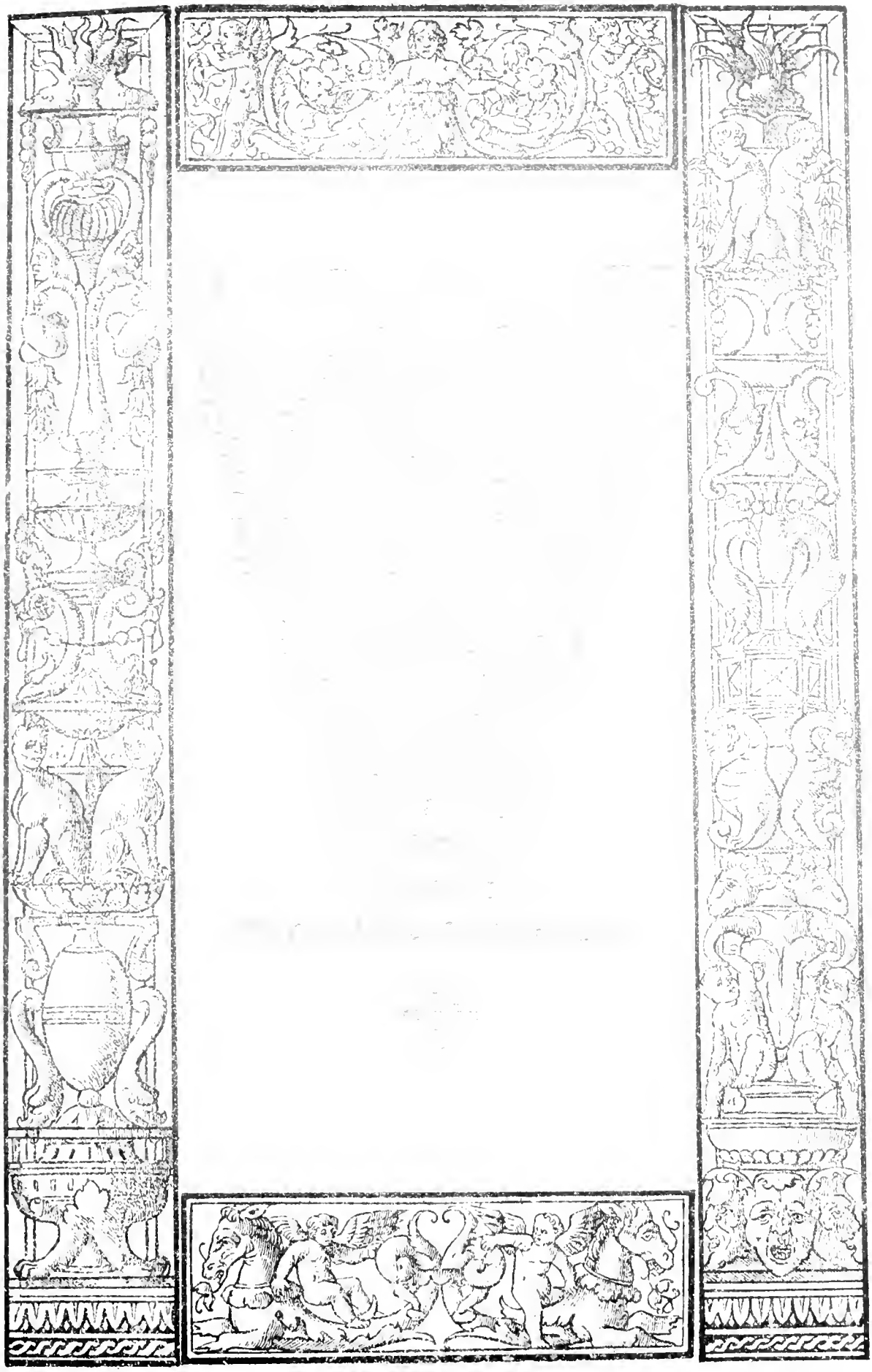
Opera del preclarissimo poeta Miser Pamphilo Sassio Modenese.

Sonetti. cccciij.

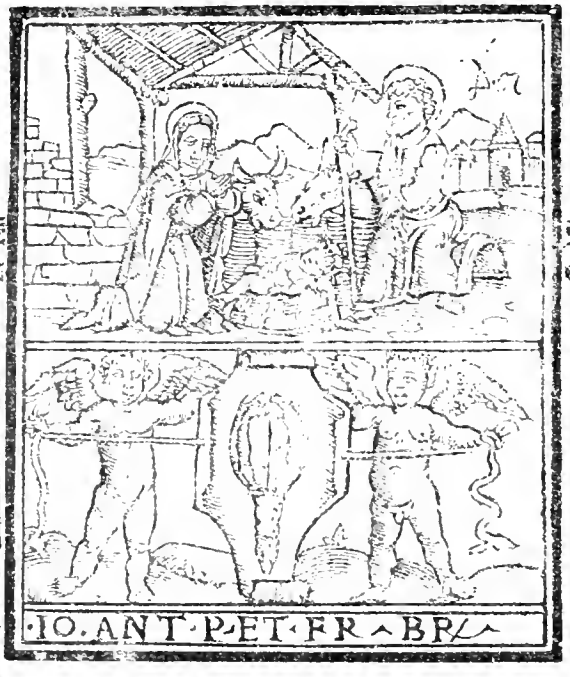
Capituli. xxxviij.

Egloge. v.





Lamoroso Cõuiuio di Bante: con la additione: Nouamente stampato.



Venetiis per Ioannem Antonium, & fratres de Sabio. M.D.XXI. mense Martio.

¶ In natiuitate domini: in prima Missa. Statio ad sanctam mariam maiorem ad presepe. Introitus.

Dominus dixit ad me / filius meus es tu: ego hodie genui te. ℣. Quare fremuerũt gentes: ⁊ populi meditati sunt inania. ℣. Gloria patri ⁊ filio. Oratio.

Deus qui hanc sacratissimã noctẽ / veri luminis fecisti illustratione clarescere: da quesumus: vt cuius lucis mysteria / in terra cognouimus: eius quoqꝫ gaudijs in celo perfruamur. Qui tecum viuit ⁊ regnat. ⁊c.

Lectio epistole beati pauli apostoli. Ad titum. C.II.

Charissime. Apparui
stri / oibus hominibu
gantes ipietatẽ / ⁊ secularia
⁊ pie viuamus in hoc secul
⁊ aduentũ glorie magni de
xp̃i. Qui dedit semetipsuꝫ
ret / ab omni iniquitate: ⁊ m
ceptabilem: sectatorem bo
re ⁊ exhortare / in christo ie
Tecũ principiũ in die virtutis
vtero / ante luciferuꝫ genui te ℣
dextris meis: donec ponã inimi
Alla ℣. Dñs dixit ad me / filu
nui te Sequẽtia scti euange
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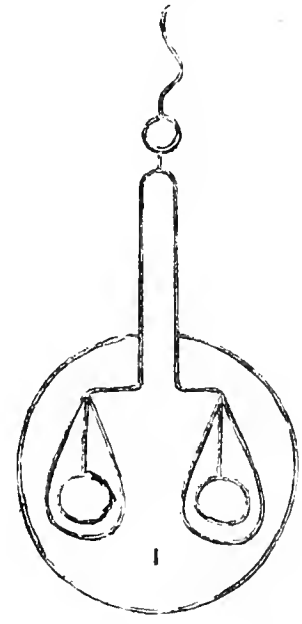

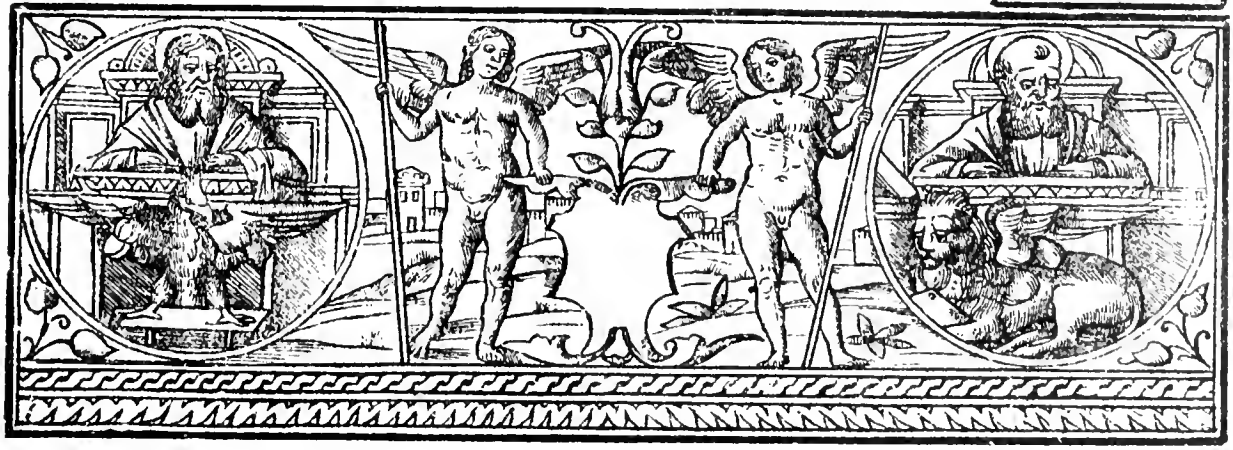

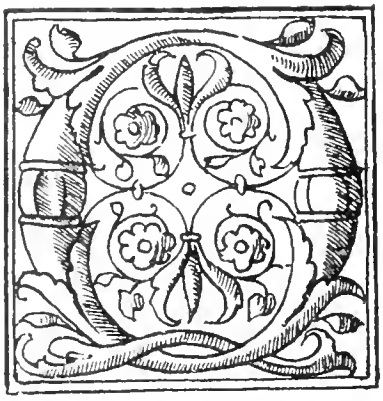

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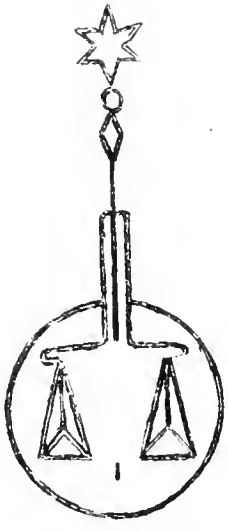

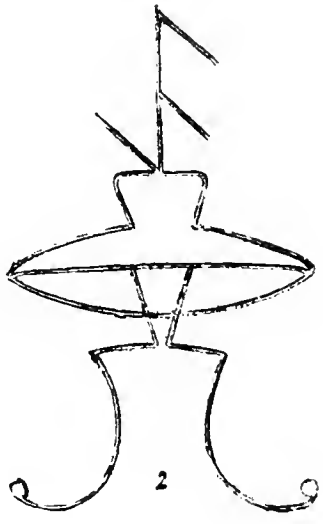

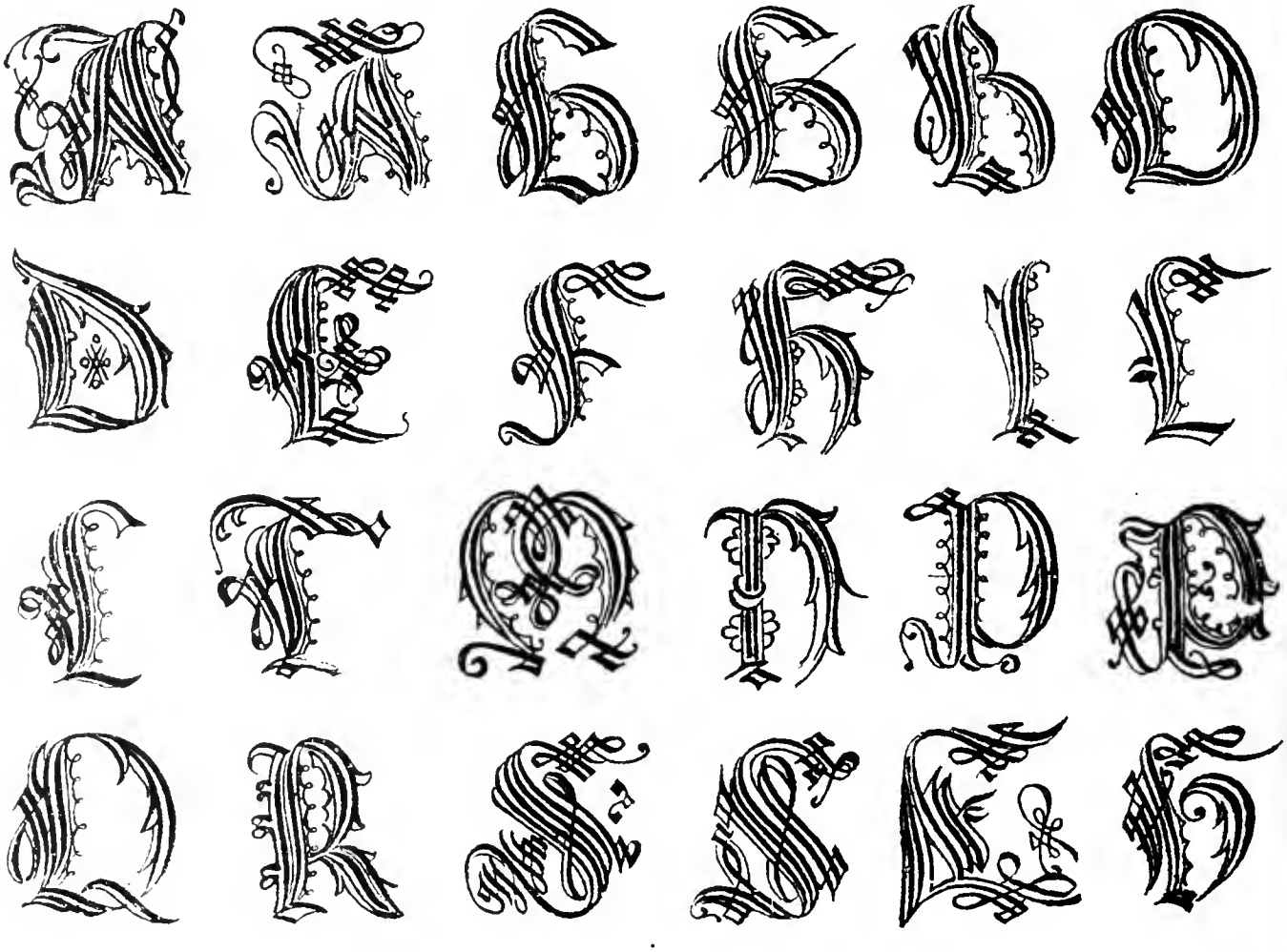

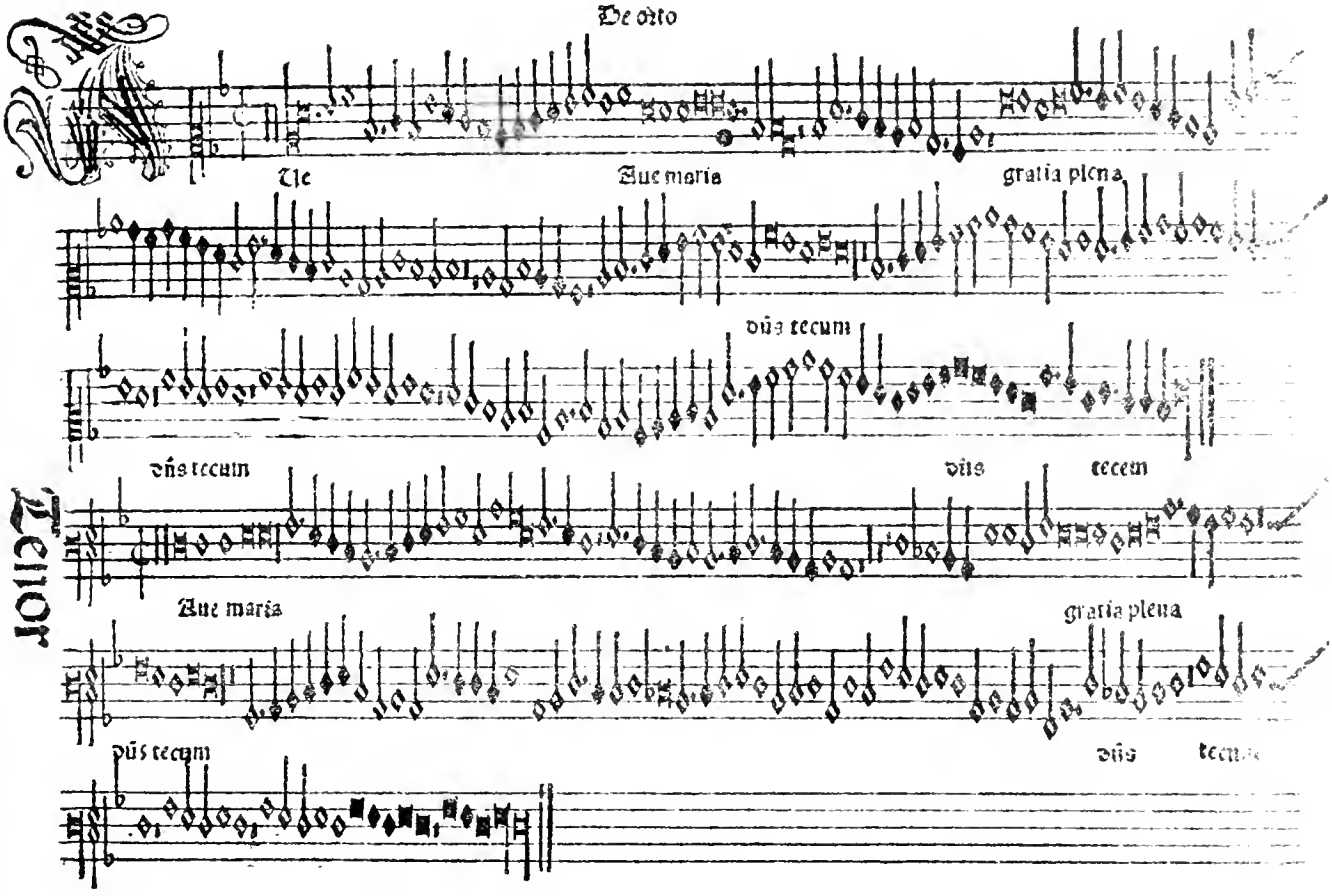

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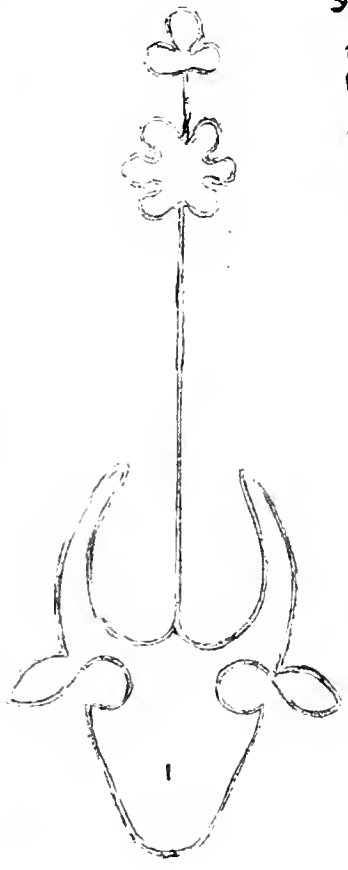

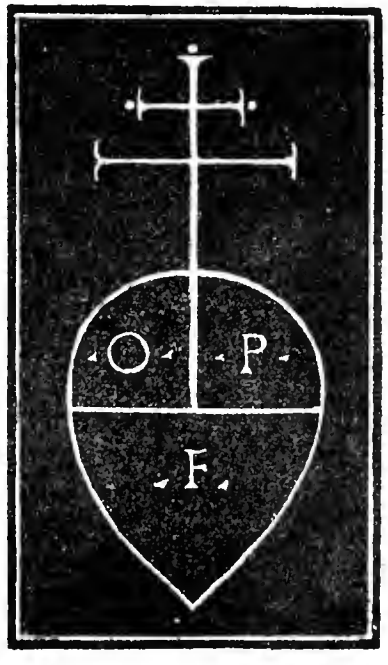

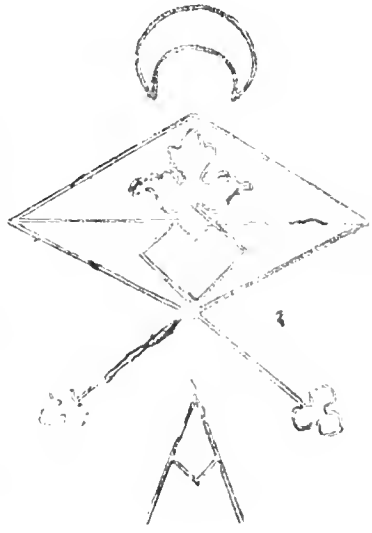

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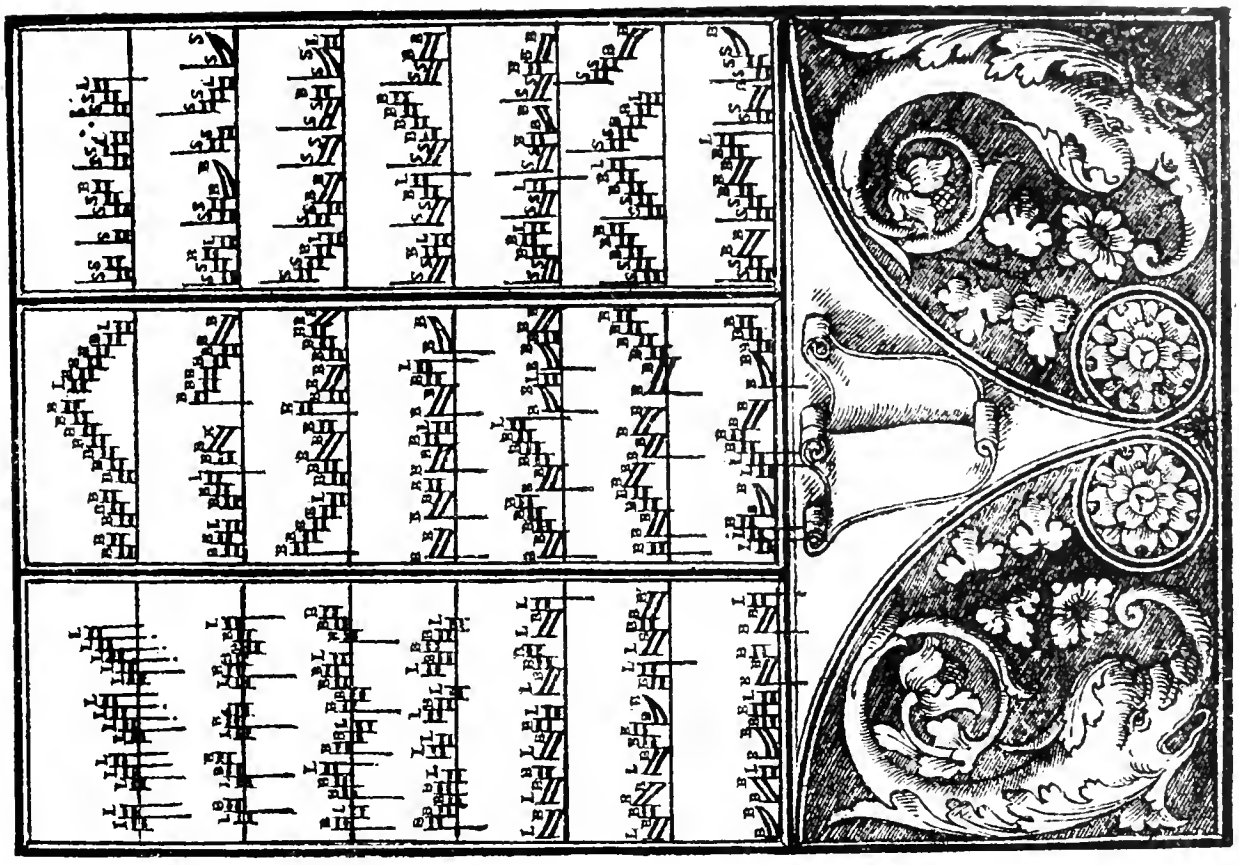

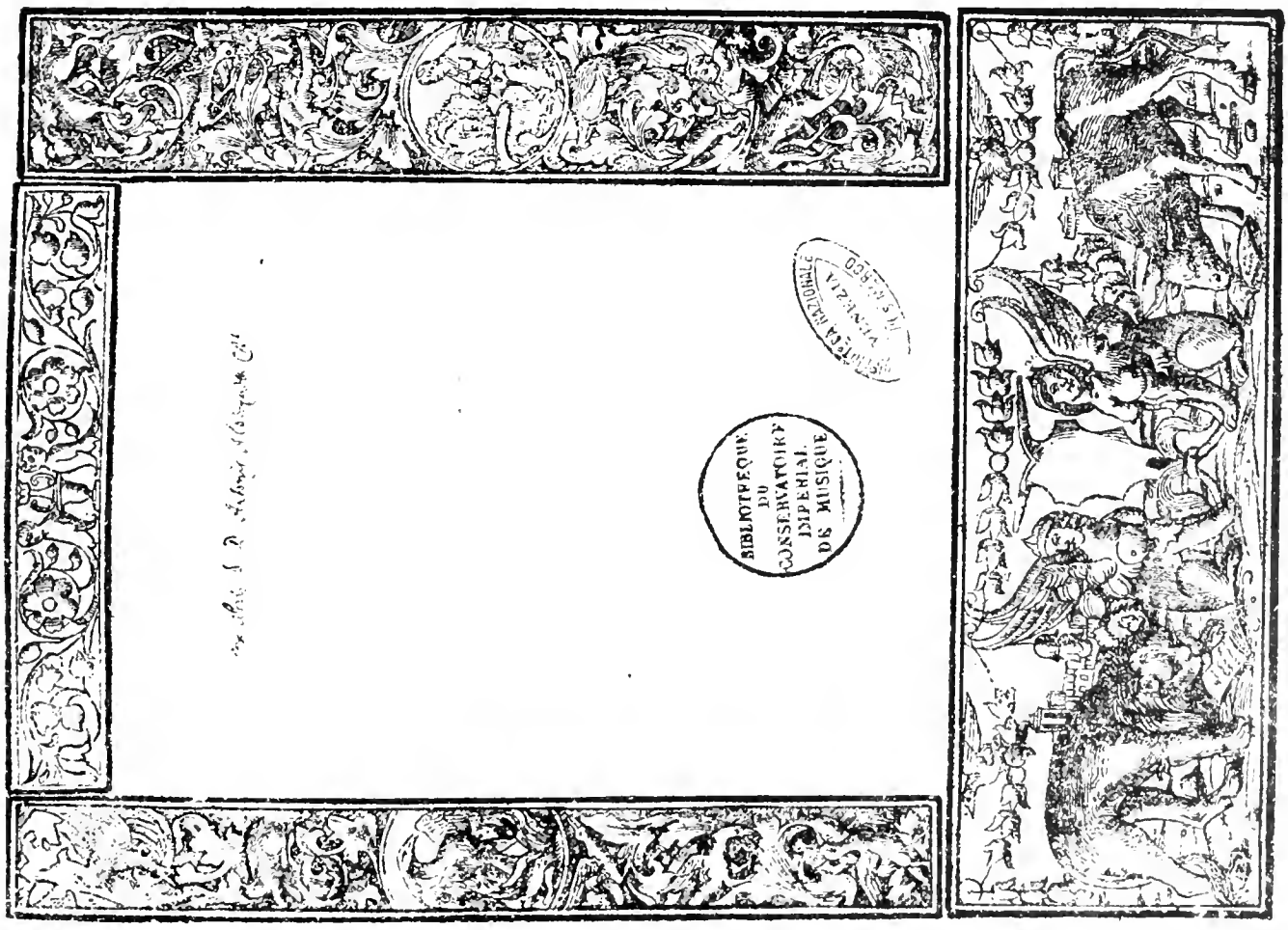
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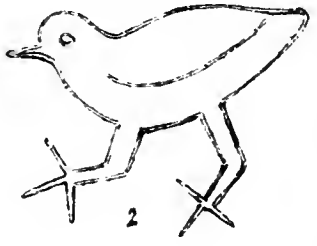

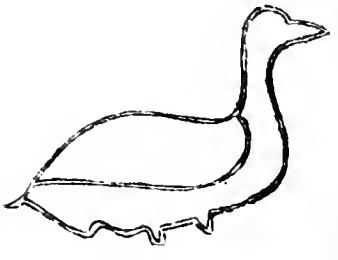

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ue ſon' io oime oime doue ſon io doue ſon io.

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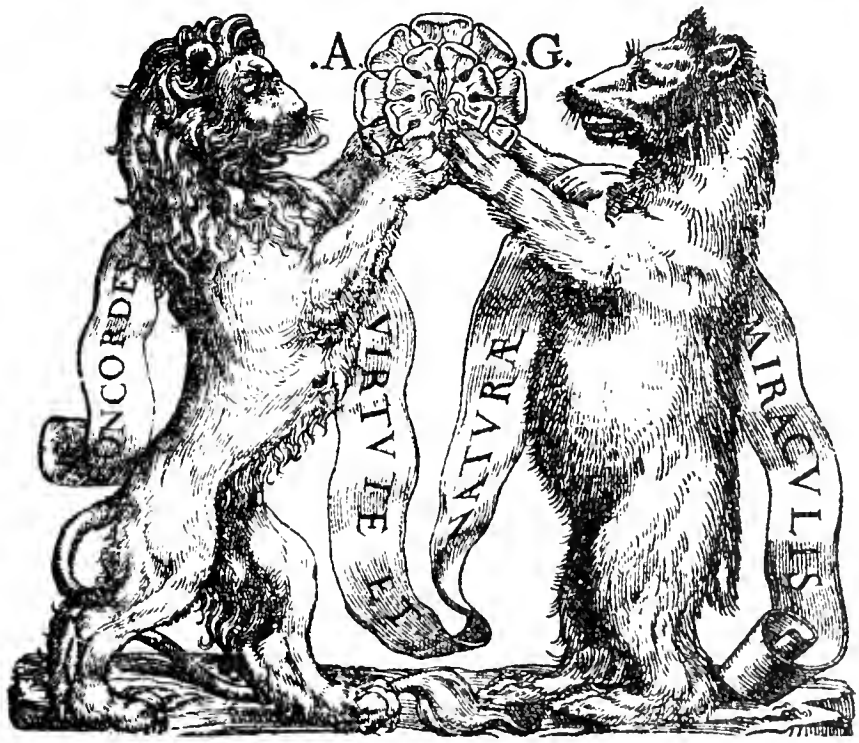
ſti el fin che tanto bramo ben mille uolt'homai finit'haureſti & finis la potreſti

che neſſuno poſſa ſtampar ne far ſtampar ditte opere ne altroue ſtampate poſſano eſſere condotte ne uendute qui ne in altro luogo di queſto Illuſtriſſimo dommo con pena di perdere tutte l'opere & pagar ducati. 200. cadauna uolta che ſe troueranno de ditte opere coſi quelli ſtampaſſeno o conduceſſeno o uero uendeſſeno laqual pena à da eſſer diuiſa ducati 50. a larſenal duc. 50. alacuſador ducati. 100. a li Signori de notte per far tale executione.



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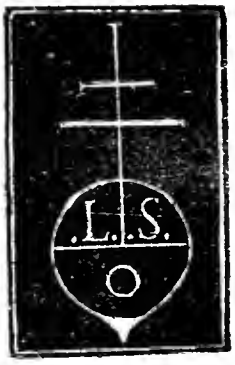

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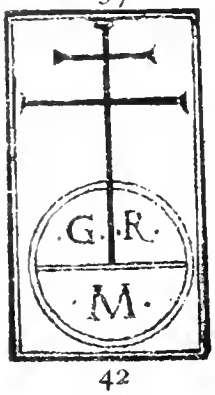

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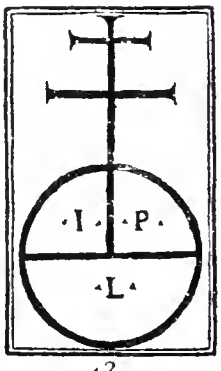

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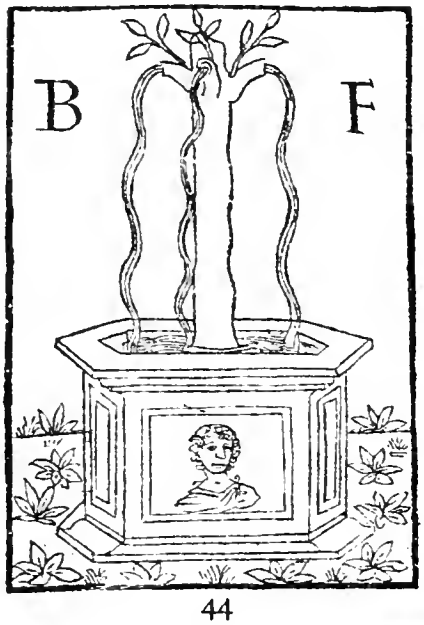

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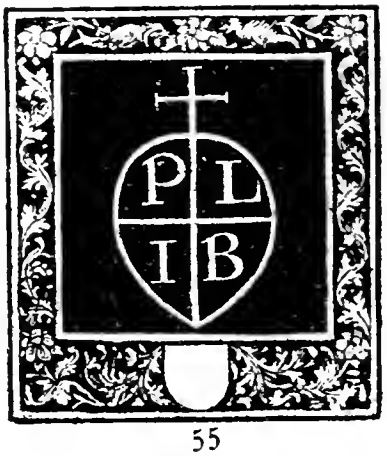

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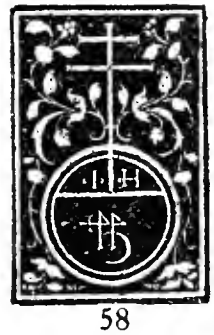

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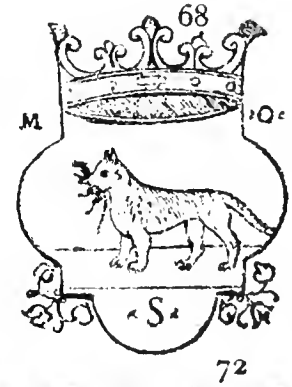

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BINDINGS

For the benefit of industrial art, we have collected together in these pages some specimens of bindings belonging to printed books and manuscripts of the 15th and 16th centuries. These bindings, although they were the product of an age famous for the art, were for a long time altogether neglected. But in reality they form a class by themselves, and fill a noble page in our artistic history, notwithstanding their comparative insignificance. Even in ancient times we find traces of the binding of books. Among the Greeks and Romans the roll of papyrus upon which the characters were traced was enclosed in a case, frequently made of valuable wood, with the title of the document or work on the outside. It was only at the period of decline that the leaves of papyrus and parchment were placed one upon the other and fastened together on one side, covered with thin slips of wood joined together, and decorated with ivory carvings, plates of gold, leather, or other material; thus provoking the complaints of St. Jerome who lamented the custom of clothing volumes in gems while the poor were going naked. But even at that period leather was the material most frequently employed for the binding of books. The hide of the ox, stag and other animals was used, and, in general, dyed red or black, and burnished with a special tool. The binder arranged the sheets in order, beat them, stitched them, and re-stitched them together into the back, turning the ends upon bands of leather, which thus formed a relief, which is found in most of the old bindings and in all the modern ones. He then cut two small boards, slightly larger than the volume in its present form with its margins cut, and placed them on the two sides. At first the back was covered with plain leather, leaving the wood bare, but at a later period, by turning over the leather, the entire surface of the boards was likewise covered. One or two metal clasps served to keep the book closed.

In the fourteenth and fifteenth centuries the leather drawn over the boards was ornamented with blind tooling, executed with iron or wooden, implements and reproducing stars, lilies or ornaments, either sunk or in relief, according to the tool employed and the character of the period in which they were executed. During the Renaissance, when books were greatly multiplied, and when, in their arrangement in libraries, they began to be placed on the edge instead of on the side, these ornaments also appeared on the back of the book.

The metal clasps of which at first there were only one or two, constantly increased in number in consequence of the tendency of parchment to give way and roll up. These clasps fastened on with hinges, or with bands of leather and ribands, which went round the volume, were made of iron, brass, silver or gold; in the last case they were often adorned with pearls and precious stones, and at the same time velvet was substituted for leather. Special punches were used to impress various kinds of ornaments on the brass clasps, such as small figures, shields, initials and sacred legends in infinite number. The angles and centres of the bindings were often decorated with plates of the same metals similarly stamped, sometimes in high relief. These were occasionally replaced by large bosses ornamented with stars, grotesques, lilies or large roses.

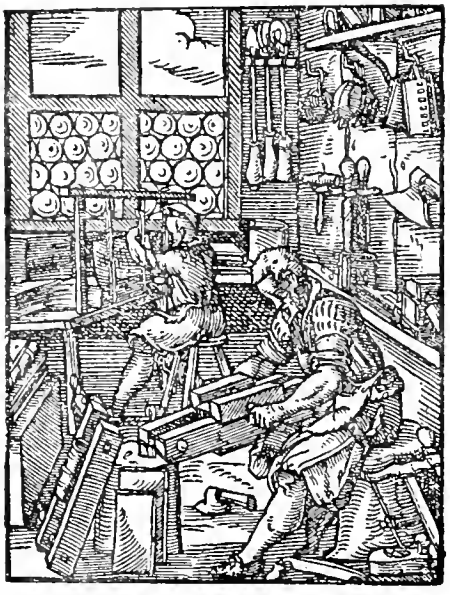
Binding however is an art, of which the utility is perfectly evident. The student therefore experiences a genuine satisfaction when he succeeds in possessing the works of his favourite author secured in a handsome binding, thus honouring them with a species of veneration.

This feeling appears clearly in the splendour of the bindings of books executed at the revival of the arts. Although the use of the precious metals was continued for the ornamentation of books intended for divine service or for princes, the bibliophiles of the renaissance generally knew how to obtain from leather real masterpieces worthy to stand beside those of more noble material (1). With respect to the leather itself, it was prepared in the East and in Spain

(1) The plates which illustrate this article reproduce some bindings from the R. Biblioteca di S. Marco and from the Museo Civico of Venice.

for use in wall decoration; was stamped, painted and splendidly gilt, and then brought into Italy for use in the houses of the wealthy.

It appears that Venice was the first city in which the *cuoj d'oro* (gild leather) was produced in imitation of the East and of Spain; and it is easy to believe it, if the extensive commerce of the Venetians with the Levant be taken into consideration. The East, a master in work of this kind, bound its sacred books in richly ornamented leather. Thence came, doubtless, the idea of decorating Italian bindings in like manner with gold and colours; and thence, later on, the marvellous productions of the French.



Then began the addition of ornaments in gold tooling to the leather which had hitherto been simply blind-tooled, and the forms became more elegant by the use of the *piccoli ferri* or fine tools, combined together with much skill. Besides this the leather was also covered with shields and emblems, to which the work of the painter was frequently added. After the models produced by Aldus Manutius and his Italian contemporaries, Jean Grolier, the French bibliophile, caused those wonderful bindings to be executed, which are now the greatest prizes of collectors.

As years went on, the taste for the richness of polychrome decorations increased. This continuous imitation of the East helped to perfect the methods of binding. Leather was dyed black and then boiled, in order to soften it, and afterwards worked *à fer chaud*, in very low relief, leaving the ground dotted; and brilliance was then given to the whole by the use of certain varnishes or of albumen. This method was also applied to coffers, boxes, bucklers, powder-flasks, scabbards and a quantity of objects which have survived as genuine works of art.

The binding of a book in gilded leather continued to take a more singular and picturesque appearance as the sixteenth century advanced. The leather was soaked and pressed with special moulds, or worked with geometric designs in relief, so as to form, as it were, the reproduction of an incrusted ceiling. In this case the surface of the leather, after being prepared with plaster, was smoothed and burnished; then it was painted in the most brilliant hues of red and green, upon which flowerets and mazes in the oriental style were finally traced. So conspicuous is the oriental character even in these productions that the East must be regarded as the first producer of all these elegant and exquisite models of art.

The method of stamping also became modified in the course of time. The leather sometimes only served for the back of the book, or, when carefully engraved, formed the reliefs of the incrustations, a groundwork of mother of pearl being placed beneath it.

This work is justly called *alla Veneziana*, seeing that it was constantly used in Venice during the sixteenth century for the bindings of the most important documents of the Republic and of the statutes of her artistic and religious corporations.

Such bindings belong to a period, of art, already sufficiently magnificent, in which another kind of binding was brought to perfection, namely that *à petits fers*, which arose at the end of the fifteenth century, and acquired great renown in Italy and France during the first half of the sixteenth. The leather, coming for the most part from the East, was prepared with a variety of dyes, and stretched with great care upon thecover of wood or cardboard; then the little iron punches or tools, reproducing thousands upon thousands of ornamental designs, impressed them in gold upon it, so that the cavities being thus filled with gold leaf, the work might resemble a goldsmith's. Bands and small pieces of coloured leather were frequently applied, and were worked in various fashions, giving to the binding all the appearance of an enamelled plate.

In these works of art which retain their characteristics even in the early years of the seventeenth century, are reproduced the bold lines-spirals and cartouches of the debased style, which led shortly to a decadence of the binder's noble art. Only for a brief moment, at the dawn of the seventeenth century, during the reigns of Louis XIV and XV did it appear to wake up again, and strive to renew its ancient triumphs.

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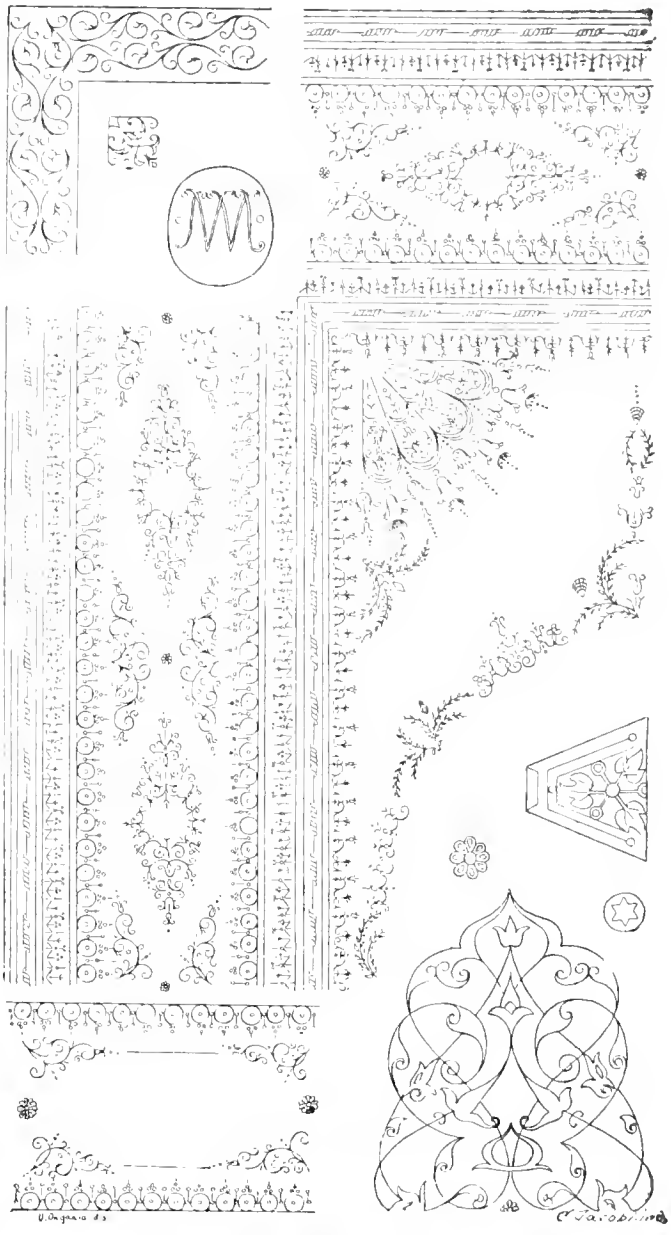

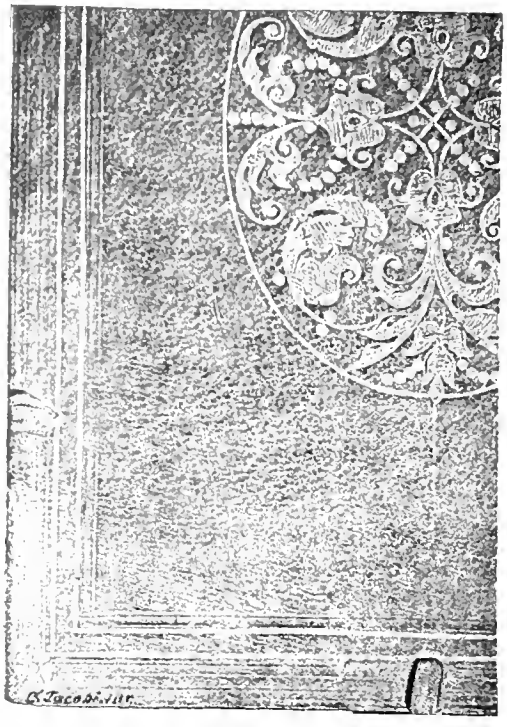

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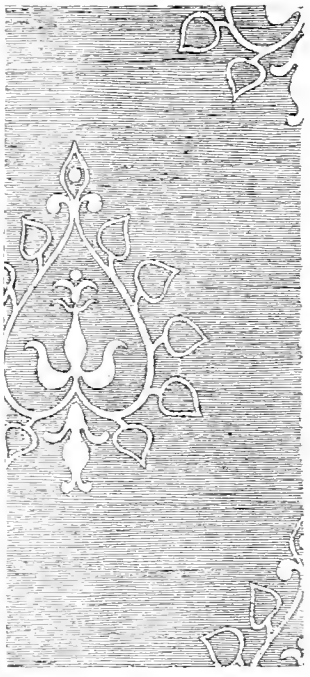

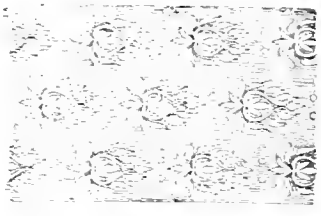

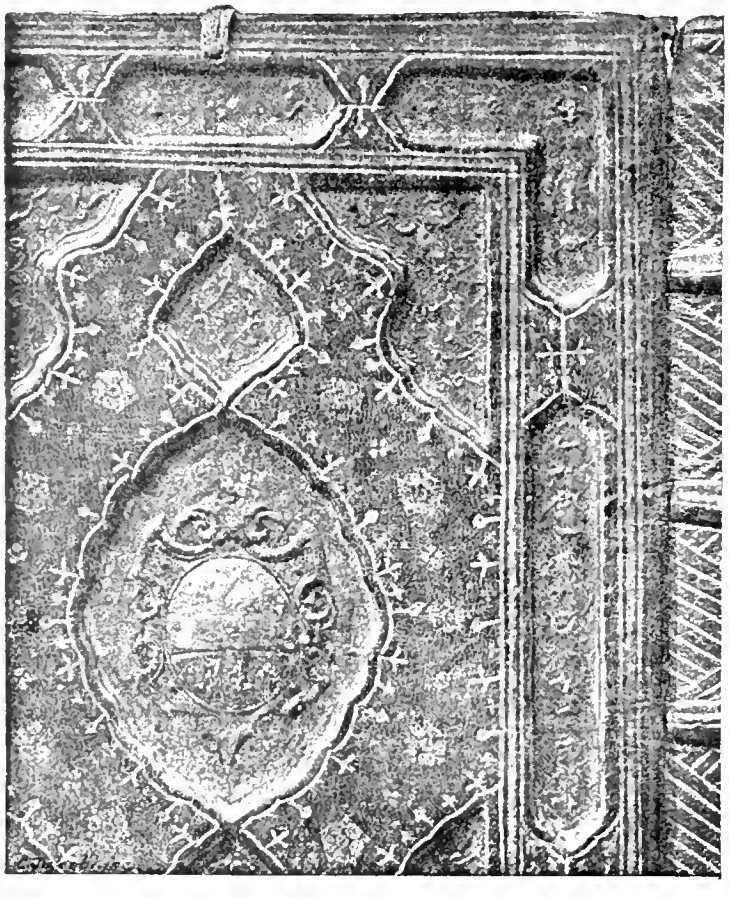

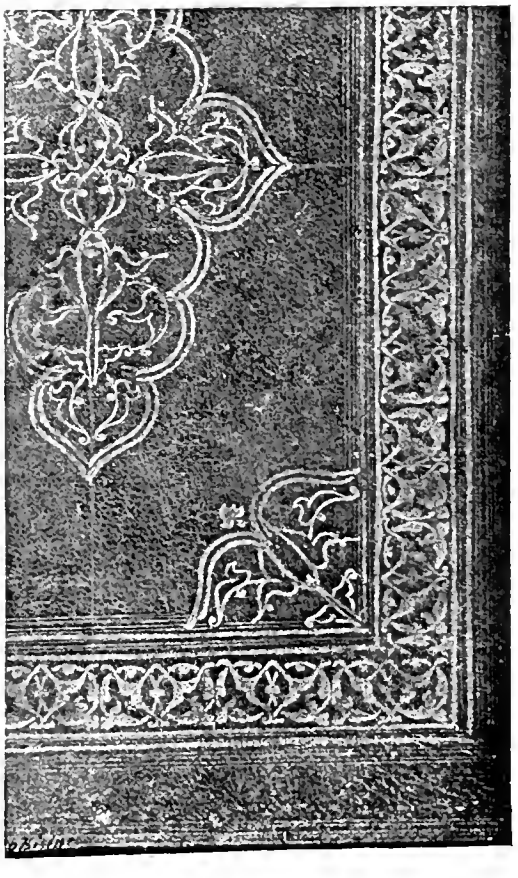

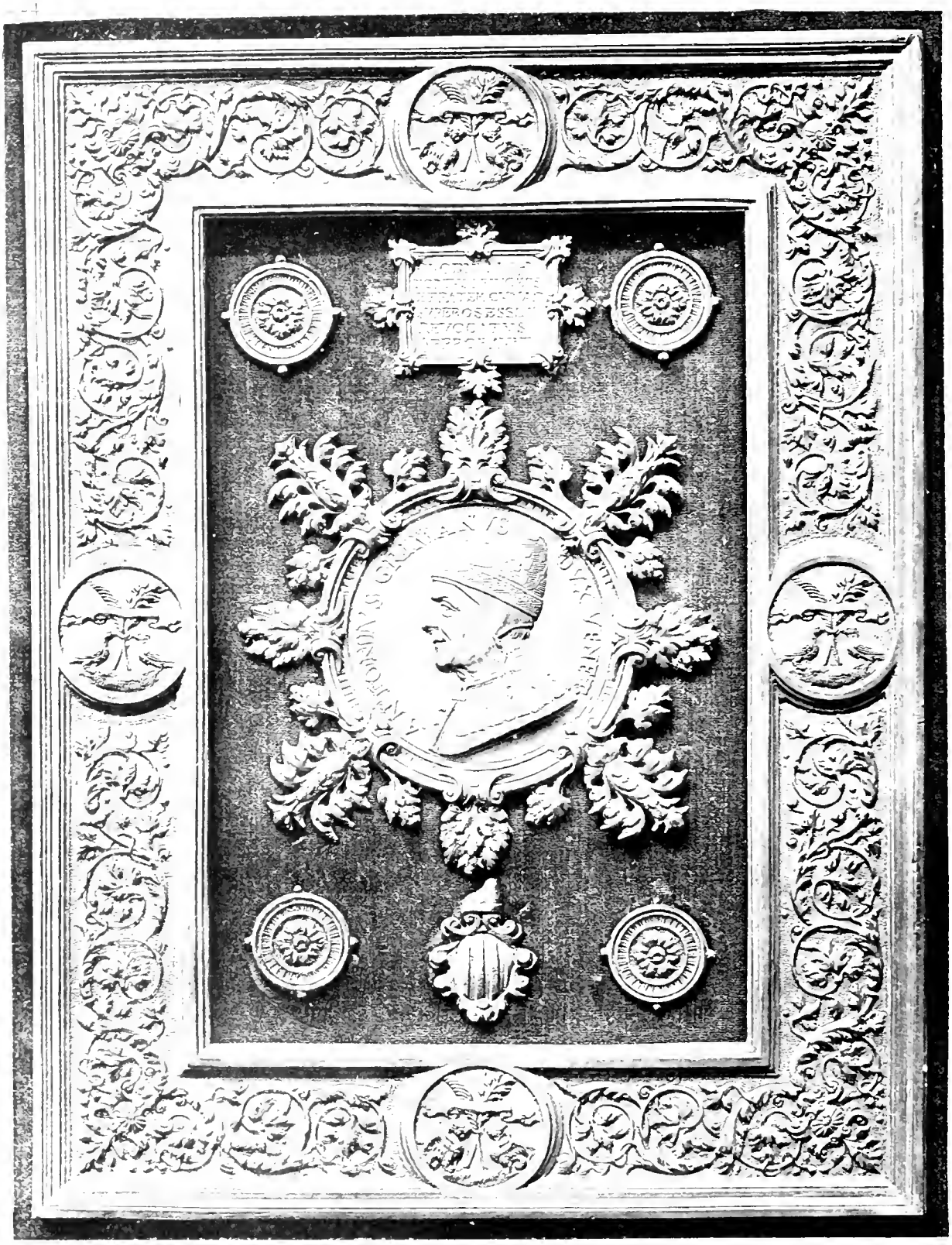

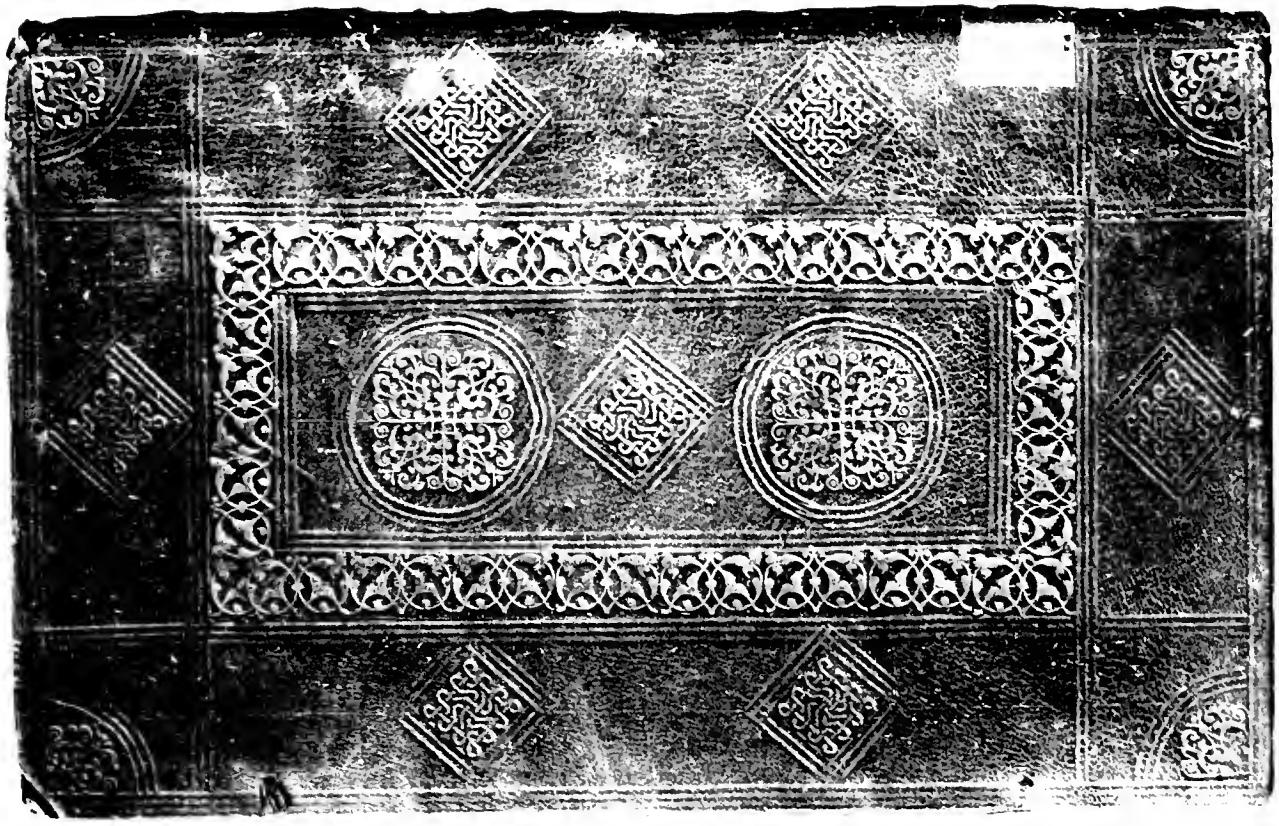

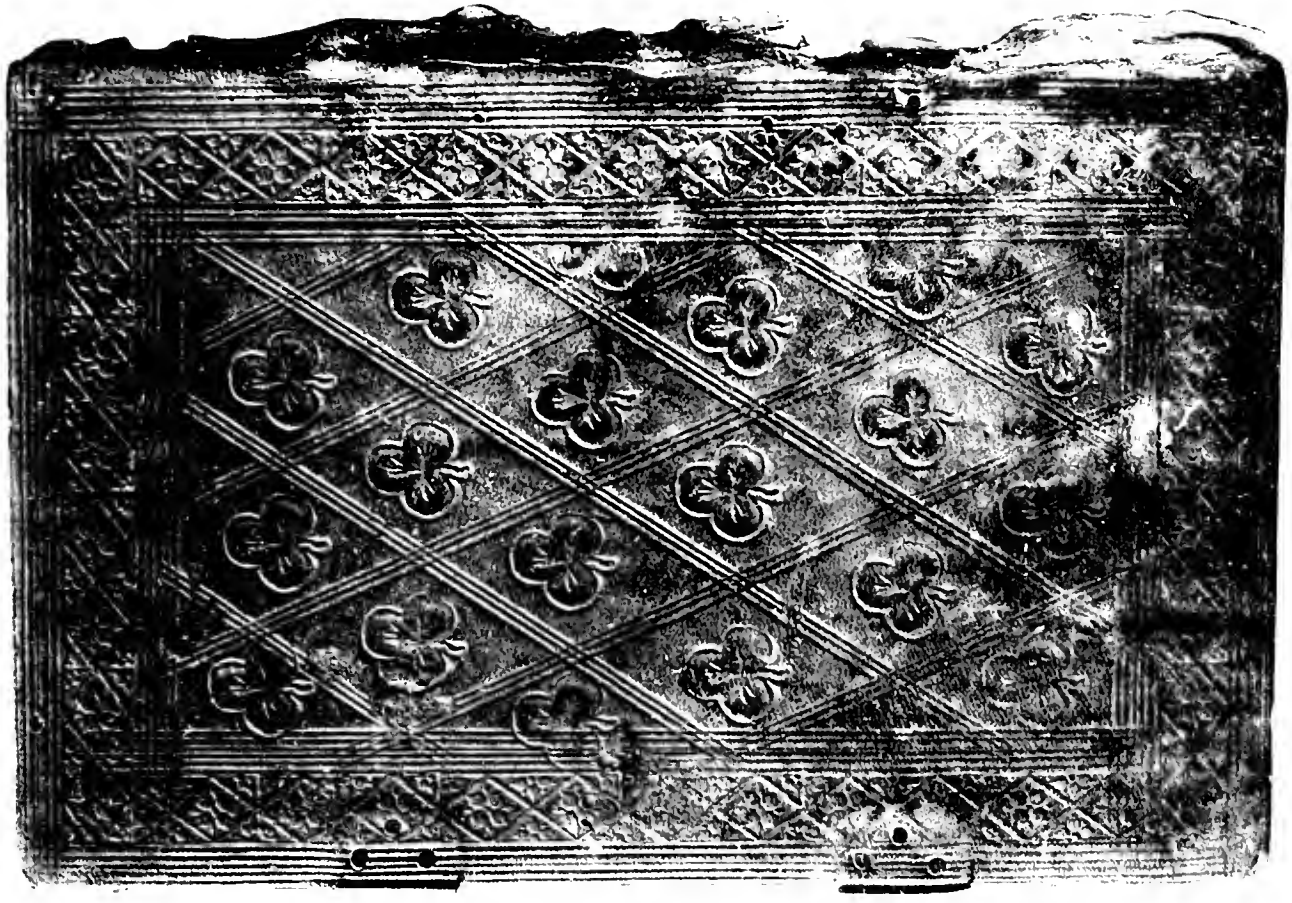

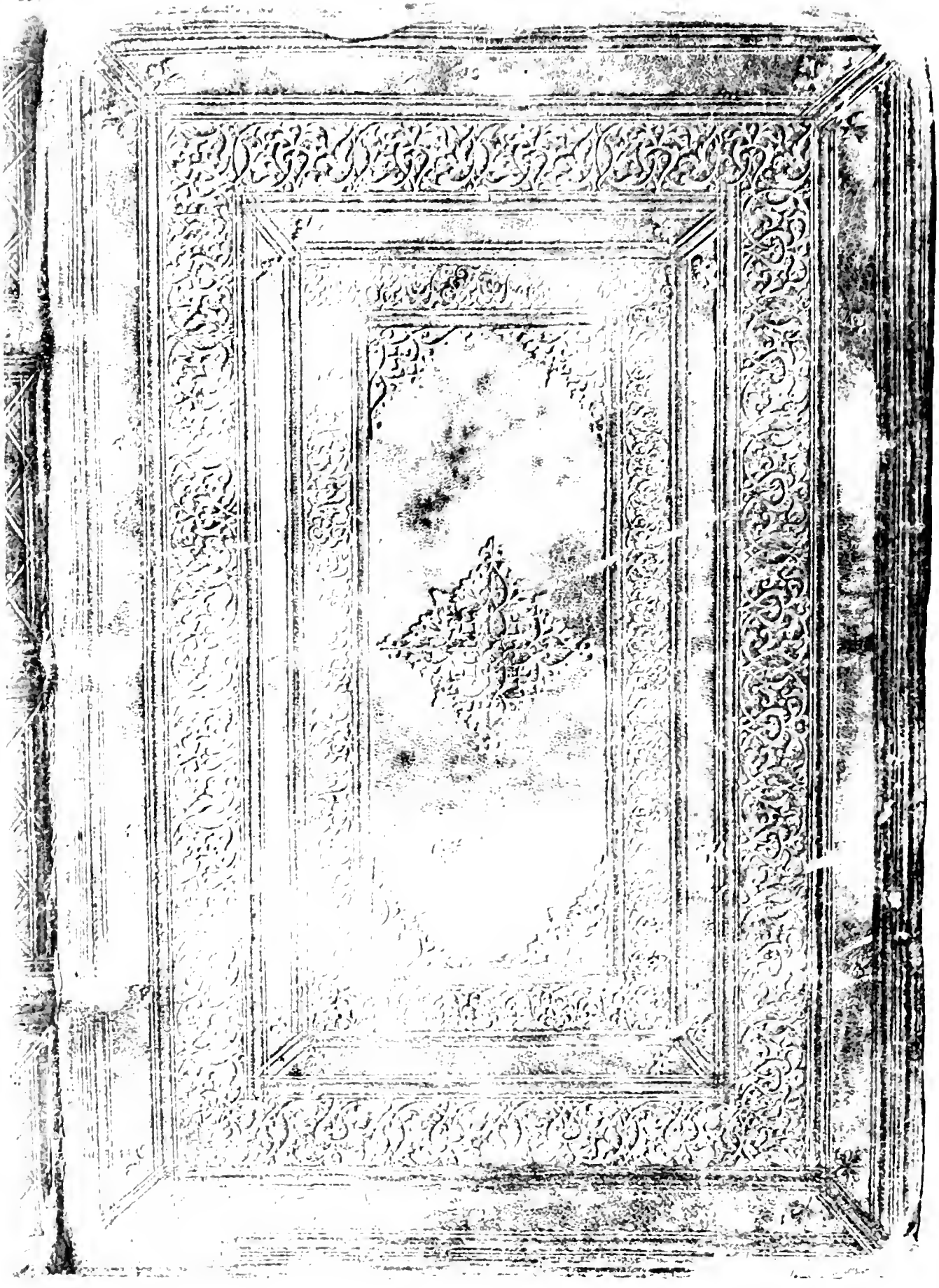

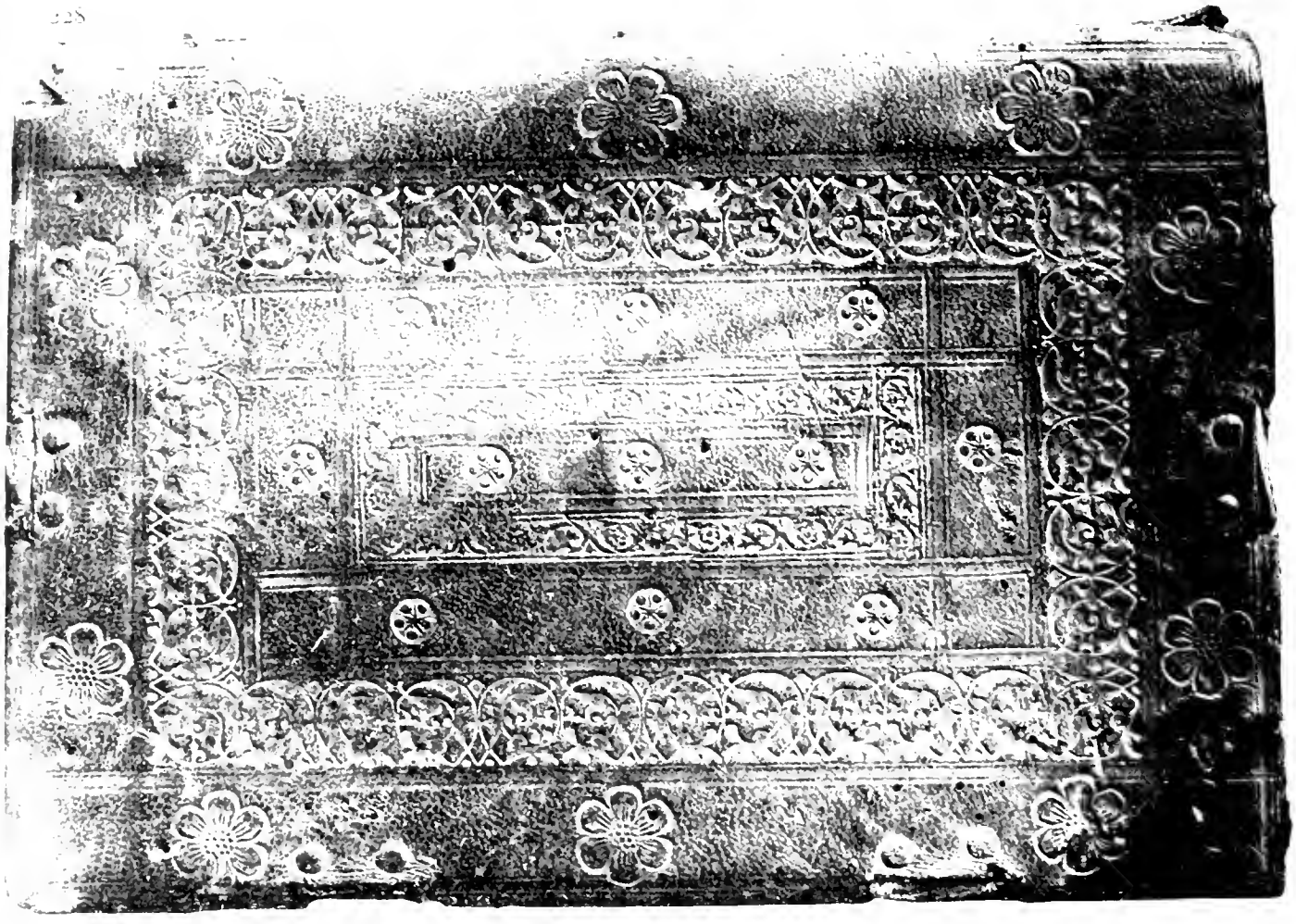

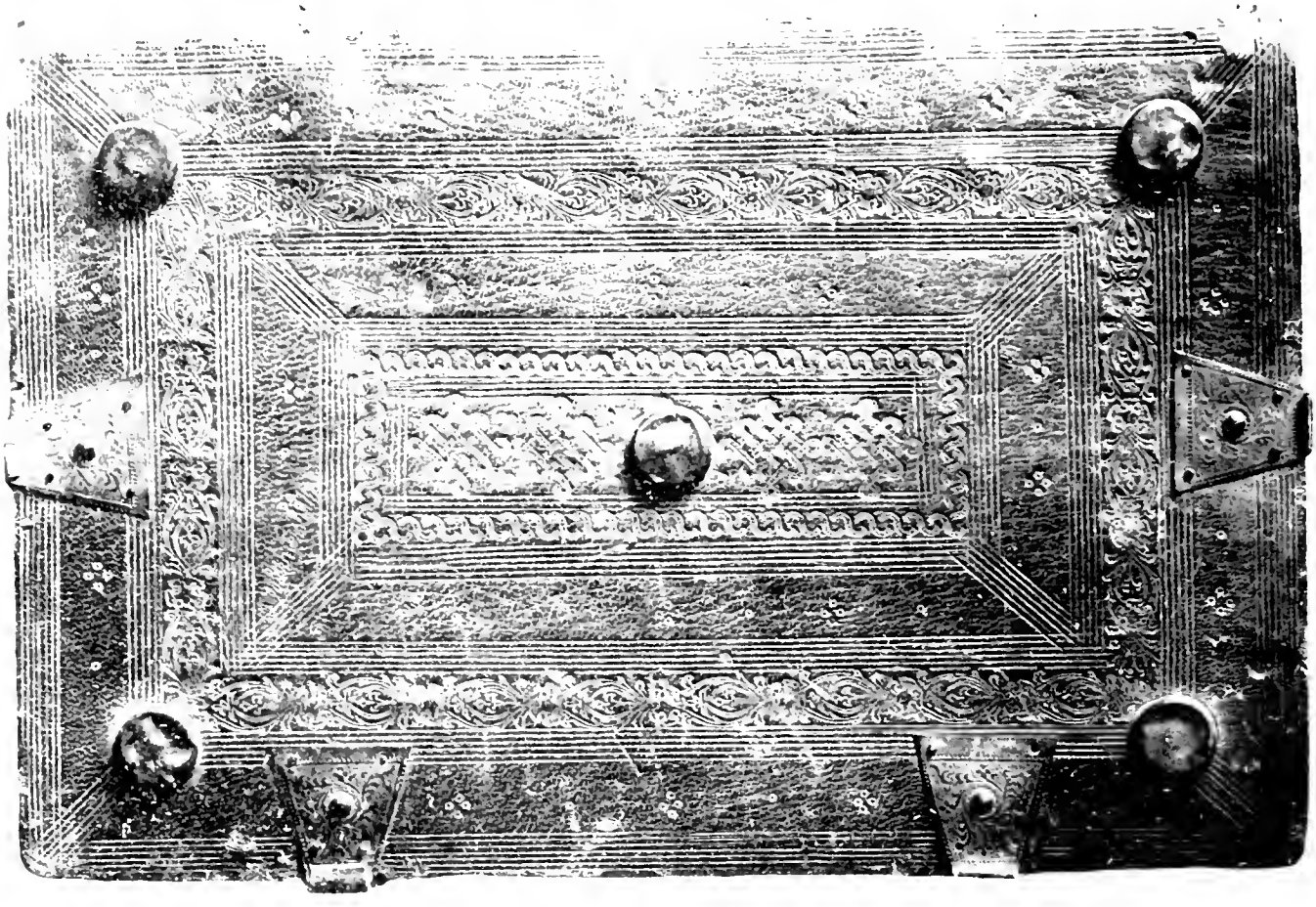

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